TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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WM. C. ANDREWS

Photo. by Baker.

A SURVIVOR OF OLD BOWERY DAYS.

W. H. CROMPTON.

There are few actors now with us whose experience goes back into that wonder realm of the drama, the old Bowery Theatre days, and, of those who yet remain, the number still actively engaged in the work of the stage is small indeed. Of this little body none can offer a more interesting personality, or more varied career, than W. H. Crompton who, for five years past, has been a member of Charles Frohman's Empire Theatre stock company in this city. Mr. Crompton talked to a representative of THE MIRROR about the long series of differing steps which has brought him to his present place.

"I was born in Manchester, England," said he, "in 1843, and was educated in the good old English way for a mercantile career. With plans still unsettled, I came to the United States early in 1867 to try my fortune in the land of the almighty dollar. Luck, however, did not seem inclined to turn in my direction and so it came about that, very soon after my arrival, when my friend, Milnes Levick, then manager of Barnum's Theatre, in Broadway, between Prince and Spring Streets, approached me with an engagement for a small part, I accepted with more or less eagerness. My debut upon the stage, therefore, occurred in July, 1867, when we played two old farces, one before and the other after an exhibition by Tom Thumb, the midget, and his tiny wife, who were at that time in the very height of their popularity. This engagement lasted as long as two weeks and, so favorable was the impression made by my walking gentleman, that I was offered another term at the same house in the Fall of 1867.

"But a chance to join the stock company of the famous Old Bowery Theatre intervened and after labored consideration this new field was given the preference. Fortunate it was that the decision fell as it did, for Barnum's Theatre was destroyed by fire within a few weeks of my resolution to go elsewhere. At the Bowery Theatre I remained for quite three years, becoming assistant stage manager. We played a round of every sort of dramatic composition, going in more especially for English successes of the period, which would be promptly published on this side of the ocean and were obtainable for performance without the present incumbrance of royalties. The best of foreign dramatic literature was as cheap as the worst in those dates, when international copyright was a thing unknown, and playwrights were not expected to enrich themselves from the coffers of strange countries.

"The company lent its talents to the support of stock stars and these, in my time, included W. H. Whalley, Ed Eddy, Fanny Herring, Leo Hudson and Kate Fisher. The two last-named were proficient horsewomen, and scored extraordinary triumphs in the title part of that celebrated equestrian drama, Mazeppa. Leo Hudson was one of the most fearless horseback riders in my recollection. Outside of her daring feats on the stage, she performed no less phenomenally in open air. Old New Yorkers will recall the high bridge which spanned Broadway at the intersection of Fulton Street in those primitive times—just below old St. Paul's. The structure was then deemed necessary in order that pedestrians might pass across Broadway without falling beneath the impetuous rush of the thousand-and-one old stages, which used to do the work of the modern elevated railways and cable cars. One bright day, Leo Hudson went down there upon her well trained steed, and proceeded to ride up the steep, narrow steps at one side, across the fragile bridge, and down the other side! It was a remarkably daring trick of equestrianism, and she was regarded as the particular heroine of the time. But now she is gone; the bridge, too, has disappeared, and the memories of each are dim in the mist of years. It seems to me, whenever I go down town nowadays that the old bridge was a capital device, and might be found most acceptable in these days, when Broadway is thronged with clanging cable cars, noisy trucks, and belligerent drivers.

"After three years, as I have said, at the Bowery Theatre, I removed to Pittsburg, and engaged at the Pittsburg Theatre, then directed by Henderson and Canning, where I remained for a year. The Pittsburg Opera House was then first opened, and I joined its stock company appearing in the support of Charles Fechter when he christened the house. Here I played character parts for about seven years. Among the great stars who visited us were Edwin Forrest, Edwin Adams, Edwin Booth, Lawrence Barrett, Charlotte Cushman, Mrs. Waller, Mrs. Bowers and Maggie Mitchell. The management of the house continually changed, and John Ellsler was one of those to direct our fortunes. At length my turn came, and I qualified as acting manager and treasurer, only to return in 1878 to New York for an unsuccessful season at the then Broadway Theatre, which had previously been Wood's Museum, and is now Daly's Theatre. Here I supported George Edgar, an amateur, who aspired to King Lear and such roles, and Ada Cavendish, the English actress.

"The season of 1880 found me in the stock company of the Chicago Opera House, which I left at Christmas time of that year to go out with James A. Herne's Hearts of Oak, in which I played between five and six hundred times during two years on the road. Following this engagement came one of five years with the Madison Square Theatre Company, touring almost all over the continent, in Esmeralda, Hazel Kirke, and May Blossom, playing the delightful old men in these justly popular pieces, and appearing in May Blossom alone six hundred and sixty six times.

"After a season on the road with May Fortescue, the English star, I engaged with Eugene Tompkins production of the British success, A Run of Luck, in 1890, playing in the piece thirty five weeks, including a memorable season at Niblo's Garden, one of the last of the old New York playhouses to be torn down. Then I opened with Richard Mansfield in Boston, coming to New York for a few weeks and proceeding to Europe, where I remained until 1889.

"Returning to America I played for a season with Julia Marlowe, and was then engaged by Richard Mansfield to originate the part of the well to do tradesman in Beau Brummell at the Madison Square Theatre in New York. With Mr. Mansfield I remained for two years, leaving at the end of that time to join Charles Frohman's stock company, in which I have originated nearly all the old men characters at the Empire Theatre. Of these parts, the best known is, perhaps, that of the quaint old bookseller in R. C. Carton's Liberty Hall, whom I delighted to impersonate. Latterly, I have shared the elderly play folk with J. E. Dodson.

"The work of these days seems to me hardly deserving of the name of 'work,' being child's play as compared with the hard labor of the old stock company days. I used to have a scrap book, containing programmes of the Bowery Theatre during my stay there, that showed me as playing no less than three hundred and seventy-eight parts in a single year! Three or four plays on one bill was the rule in those times, and it was all study and work. A piece was frequently put on twenty four hours after it was first announced, and we were supposed to have it letter perfect. The prompter's place then was no sinecure. I cannot agree with those who say that the drama has declined. The perfect productions of to day, rehearsed for a month or more, would have been impossible then, when a general knowledge of a piece was all that could be expected of the cast, and a meagre conception of the business was, perforce, deemed quite sufficient.

"I am glad, indeed, to be here to see the drama on the high plane it has, by its own meritorious evolution, attained. And, several times, I have come very near leaving the stage of life before my time. Although in all my traveling I have never yet been in a railway accident, fire has twice narrowly escaped putting an end to me. I was a guest of the ill fated Newhall House in Milwaukee when it was burned in 1883, being awakened only when half of the building was already a mass of flames. I climbed down five stories on a shaky fire-escape, the metal framework of which was so heated that my hands were fearfully blistered, and I was forced to play the following night with bandages about both hands. In that fire, I lost everything except a pair of trousers and my silk hat, and in one of my burned trunks was the scrap-book of which I have spoken, containing the only record of my Bowery Theatre days.

"From another fire in a hotel at Brainerd, Minn., the next season I was only rescued in the nick of time by a fireman, who carried me from a third-story window. Fire does not seem to be my fate, and I am glad that it has proved so."

YOUTHFUL NEGRO COMPOSERS AT WAR.

The San Francisco music firm, Broder and Schlamm, is fighting with the Mauvais Music Company, of the same city, about the authorship of certain songs. Each firm champions a young negro composer.

Broder and Schlamm, who have published "Dora Dean," by Bert A. Williams, claim that "Mah Angeline," issued by the other concern for Charles Sydney O'Brien is a plagiarism, and there is war between the two dusky composers. At last report triumph seems destined to perch upon the banner of Williams, whose publishers have sworn that John M. Donigan, arranger of O'Brien's song, is in the habit of stealing music from anybody he pleased.

It is said that the White Smith Music Publishing Company, of Boston, is about to sue the Mauvais Music Company for printing the "New Bully" song, which May Irwin has made popular.

THOMPSON RETURNS TO FROHMAN.

Ever since W. H. Thompson retired from the Empire stock company, his friends have never lost an opportunity of reminding him of the foolishness of that step.

In the Frohman company Mr. Thompson played character "bits" which by sheer force of his art he lifted into surprising importance. In Sowing the Wind, Aristocracy, The Younger Son and The Masqueraders he made most emphatic hits with parts that offered meagre opportunities to all save such an artist as Mr. Thompson.

Last week the actor and the manager met in the lobby of the American Theatre where a reconciliation was effected. Each acknowledged his depending upon the other and, as a consequence, W. H. Thompson will next season return to the Frohman fold.

WM. C. ANDREWS.

Wm. C. Andrews was born in Paterson, N. J. He is the adopted son of the late eminent tragedian, Edmons Conner, and made his debut in Conner's company in 1878 as Francois in Richelieu.

Mr. Andrews followed the legitimate drama for several years with different stars, playing such parts as Lucullus in Damon and Pythias, Wilford in The Iron Mask, Francis in The Stranger, Malcolm in Macbeth, Gorgius in The Marble Heart, and many of like importance.

When Barney McAuley produced The Jerseyman, Mr. Andrews was in the original cast. He also made a distinct hit as Skinny Smith in The Messenger from Jarvis Section, and was engaged by Roland Reed as principal support in all his successes. The Woman Hater, Cheek, Lend Me Your Wife, Innocent as a Lamb, American Assurance and the rest. Mr. Andrews has had the advantage of service under such stage managers as Dion Boucicault, Eugene Presbrey, and William Seymour.

Last April Mr. Andrews determined to enter the list of light comedians for stellar honors, and has been starring successfully for the past thirty weeks under the management of Ralph Howard in Fred Marsden's comedy, My Wife's Friend, with the most flattering results. Press and public have approved the energy and talent that have established him among the best of the light comedy stars. A picture of Mr. Andrews appears on the first page this week.

AN OLD SUPERSTITION ILLUSTRATED.

Charles Coghlan's play of Madame has had a rather unhappy career in this city. As originally produced at Palmer's Theatre, it achieved more than a moderate success, and if the play could have remained at that house its run would certainly have proved profitable for several weeks longer.

Unfortunately Mr. Palmer could not persuade Augustus Pitou, who held two weeks' time for Madame Sans Gene, to take that play to Daly's and allow Madame to continue its run at the theatre where it first saw the light. Mr. Pitou insisted upon the fulfilment of his contract, and, as a result, Madame had to be transferred to Daly's, where its business fell off noticeably during the very first week. At Palmer's the other Madame—the Sans Gene one—fared little better.

Once again the old theatrical superstition has come true, that it is disastrous to transfer a successful play in the midst of a run to some other theatre. Madame is in Brooklyn this week where its season will end. Mr. Palmer will cease to interest himself in the play, but Miss Coghlan may possibly take it on tour next season.

A SUCCESSFUL BENEFIT.

The benefit for the New York Throat and Nose Hospital given at Palmer's Theatre last Thursday was an all-round success. Despite the extreme heat of the afternoon a very large and enthusiastic audience was present, and every number on the long and varied programme was heartily encored.

Mr. Hopper and his company presented an act of Chimmie Faddin; Chauncey Olcott warbled two Irish ballads; Vivian Bernard gave her inimitable character sketch of Melancholy Money; Rose Thurnaer performed her Dresden dances; J. E. Dodson appeared in a monologue; and there were other interesting numbers by John M. Tamer, the Aedian Trio, the Misses Leech, Alice J. Shaw, the Abbott Sisters, Eugene Sanger, Miss Rathbone, Lily Post, James Donaghey, and the Claflin Sisters. Adolph Bernard directed the stage.

The benefit was under the management of J. Duke Murray, who labored hard and enthusiastically for its success.

AN OPERA COMPANY IN TROUBLE.

The Carrie Russel Operatic company arrived in Warsaw, N. Y., Sunday morning, after an exciting time in Niagara Falls, where they were hooted off the stage. Sunday night, "Carrie Russel," who was really May Davenport, escaped with her manager from Warsaw, leaving the company stranded. Manager Pratt placed his opera house at the service of the company who gave a benefit performance, and raised sufficient money to carry them as far as Batavia.

A PRECOCIOUS CHILD.

At a testimonial tendered little Grace Lock at Hardman Hall last Wednesday that clever child demonstrated her versatility. She played Prince Arthur in a scene from King John and executed a Spider ballet, a Spanish dance, a Butterfly dance and a Lawn dance. Both her dramatic and terpsichorean achievements were warmly applauded by the large audience present and her success was unbounded. Several popular entertainers assisted in the performance.

MUSICIANS JOIN THE FEDERATION.

At a convention of the National League of Musicians held at Indianapolis, April 14, a proposition to affiliate with the American Federation of Labor was rejected. The members favoring such an alliance thereupon met and organized the Federation of Musicians of the United States, which will join the labor federation. H. B. Beissenheise of Indianapolis is president, and Jacob Schmelz of Cincinnati, secretary of the new league.

HERRMANN COMING TO PALMER'S.

Palmer's is dark this week, but next week Herrmann will take possession of the house for a short season. He has not been seen at a Broadway theatre for some time, and as his entertainment is a peculiarly timely one, it will probably prove profitable.

E. D. Shaw, Bus. Mgr. Address MIRROR.

GOSSIP OF THE TOWN.

The Hubert Wilke Opera company, under the management of W. S. Harkins, has made a pronounced success in a comic opera repertoire at Halifax, N. S. Josephine Knapp and Celia Ellis are in the company.

Fred C. Hoey has joined the Howard Hall company, for leads, during the remainder of the season.

The California Women's Christian Temperance Union has directed the attention of its president, Mrs. M. E. Teats, to the manner in which bill posters are defacing San Francisco.

Max Alvary, Gerhard Stehman, Paul Lange, Gadski, Eibenschutz and Popovici sailed for Germany last week. Frau Klafsky remains until June to fill concert engagements in this country.

A monthly meeting of the Professional Woman's League was held on April 13, Ruth M. Enery Stuart being the honored guest. Madame Etta von Rhynier, La Petite Marie, Agnes Florian, Adelaide Worth, Elmor Smith and Bess Perry were the entertainers.

Frank Connelly, lately with the Gladys Wallis company, has taken a position on the New York *Journal*.

The engagement of Clara Quigley to Major James Doyle has been announced. Miss Quigley is a member of the Mrs. General Tom Thumb Liliputian and Specialty company.

Sol Smith Russell will close his season on April 25.

The Ideal Comedy company opened their season under the management of Applebee and Perry on April 16 at Ipswich, Mass., appearing in a repertoire of plays, including Married for Money, On Change and The Diamond Robbery.

The performance and reception for the benefit of Mrs. Amelia C. Lynn, mother of the late Henri Lynn, referred to last week, will take place at the De Quincy Parlors, De Quincy Street, Brooklyn, on Monday evening, April 27. Among those who will appear are Fannie and William and Charles Kollisch, the musical trio, Walter N. McElroy, tenor; Carlotta Bloss, Nellie Van Cott and Albert J. Macauley, sketch artists; John H. Woods, Walter Perkins, Midgie Rivers, Charles Buehl, Gertie Homan and others.

Samuel Freedman, who severed his connection with The Fencing Master Opera company some time ago, is arranging matters for The Merry Go-Round, R. A. Barnet's new burlesque, which will have its first performance next month at the Tremont Theatre, Boston. It is the intention to keep this piece on in Boston for the entire Summer.

Iola Pomeroy opened a Spring tour last Monday at Lowell. She is using Little Hurricane, and includes C. B. Tilton, T. J. Jackson, William McCready, Lute Norman, Harry Darlington, Max Gross, Richard Browne, Theresa Newcombe, Edith Fassett, and William De Shetley, business manager.

John D. Gilbert left for Chicago the other day of his own accord, although he came near being driven out of town owing to his remark that the phrase "Greater New York" was the new name for Chicago.

Charles W. Allison has succeeded Tim Murphy in the part of Mavrick Brander, in Hoyt's A Texas Steer, with gratifying success.

The Woman of War, a military play touring through Virginia, closed its season abruptly in Norfolk recently with salaries unpaid.

J. Hay Cossar will go with The Great Diamond Robbery next season.

The late Colonel John Cockerill left a particular request that his body should be cared for by his brother Elks. He was a prominent St. Louis Elk and the New York lodge appointed a special committee consisting of Colonel T. Allston Brown, Charles Gensling and James Armstrong to care for the body during its stay in this city.

The city will take property on the corner of Twenty-fifth Street and Madison Avenue for a court house. Henry C. Miner owns one of the two parcels condemned for this purpose. It is valued at $283,000, and carries a mortgage of $169,000.

George Wessels is taking out a company to give Lucky Lil, his new comedy-drama, a trial in the smaller cities of Ohio and Pennsylvania.

Edward R. Luce, formerly with George H. Rowe's stock company, is to marry Myra E. Wilbur, of Jamestown, N. Y., on May 12. Miss Wilbur is not a member of the profession.

W. R. Ogden, who owns The Vendetta, which has been produced under his management for four seasons, quite naturally denies the report, recently published, that he is pirating that play.

Ellen Vockey has joined Adelaide Marden to play leading business for the rest of the season. Miss Vockey has received several offers from the managers of vaudeville houses to give monologue readings next season, and it is quite likely that she will accept.

Barney Gilmore and John F. Leonard will star next season in Hogan's Alley, under management of Eugene Wellington.

Will F. Kennedy will close a successful thirty weeks' tour with Wills' Two Old Cronies in Chicago on May 3. After summering at Atlantic City, he goes with a new farce-comedy.

Will Norman is no longer connected with the Ruby La Fayette company and, next season, will put his farce-comedy, McFadden's Wife, on the road, with Edith Craig as his team-mate.

Uncle Josh Spruceby will close its thirty-eight weeks' season at St. Paul, April 25, when Dave B. Levi's will commence its Summer tour.

Wanted to purchase for a biography of Laura Keene, picture of that lady in the characters of Beatrice, Rosalind, Miranda, Ophelia, Puck, Becky Sharp and Effie Deans. John Creoban, Continental Hotel, Philadelphia.

THE TROLLEY PARTY.

Introducing the famous Garnella Brothers, under the direction of Weber and Fields.

MISS BURT. EDGAR HALSTED. W. F. GRANGER. MISS BURT. JOHN E. INCE. GILBERT SABONY. ROBERT GARNELLA. ALICE WARREN.
MRS. JOHN E. INCE. HARRY SHERRER. OLLIE EVANS. OLIVE WHITE.
RICHARD GARNELLA. CHARLES STINE.

From a flash-light photograph taken expressly for THE DRAMATIC MIRROR by Joseph Byron.

HARRIGAN TO RETIRE TEMPORARILY.

Edward Harrigan will close his season in Jersey City this week, and then will retire temporarily from the stage. Mr. Harrigan's determination was reached last week after a conference with Mart Hanley, who has been his manager for over a quarter of a century.

At the end of a year, however, Mr. Harrigan will return to the stage under Mr. Hanley's management.

"Mr. Harrigan," said Mr. Hanley yesterday to a MIRROR reporter, "has I believe most wisely concluded to take a rest. For over twenty-five years—we began at the Theatre Comique, on Broadway, in August, 1875—he has been uninterruptedly engaged as an actor and writer and producer of plays, and now he naturally feels that he must recuperate from his long-continued labors. After a year of stage inactivity, he will come forward again, I believe, refreshed and ready to newly amuse his public.

"Mind you," continued Mr. Hanley, "Mr. Harrigan is not going to vegetate, although he will almost at once go to his charming cottage on Schroon Lake, in the Adirondacks. Here, in a delightful and restful atmosphere, Mr. Harrigan will spend the hot weather; and after the Summer he will seclude himself until his period of rest has passed. During this year of proposed withdrawal from the theatre, Mr. Harrigan will work as his moods determine upon a new play that he has already in mind. In other words, his temporary retirement from the theatre means just this—that for the first time in his long professional experience Mr. Harrigan proposes to write a play, and to play—or recreate—as he writes. Heretofore always he has had the cares of his acting, his company, and his business to a certain extent upon his mind while playwriting. I believe that the result will prove to be Mr. Harrigan's best work."

Mr. Hanley will not, in the meantime, be idle. He already has under advisement an offer for the management of a New York theatre. He also has other plans in view, among them one to put out a company next season in a play. Some years ago, it will be remembered, just before the dissolution of the professional partnership of Harrigan and Hart, Mr. Hanley contemplated the management of a stock company under his own name. For this venture Mr. Harrigan wrote a comedy entitled Are You Insured? which was produced successfully at the Fourteenth Street Theatre. In this play the late W. S. Daboll, remembered as one of the cleverest of comic opera comedians, made his first notable hit. Mr. Hanley may revive this play with a strong cast, and if he does, Mr. Harrigan, for the sake of a friendship that has always signalized the association of Mr. Hanley in his business, will stage the piece. But, as has been stated, Mr. Hanley's plans for next season are still in embryo.

SAID TO THE MIRROR.

CLYDE C. WESTOVER: "I wish to deny the statements of Arthur B. Benson, published in THE MIRROR, concerning Mr. Levian and myself. His statement that we 'received notice on account of bad work and insuborination,' is a falsehood. Benson owed each of us over three weeks' salary. When I left San Francisco I was assured by Benson that he had money enough to carry us through even though we played to no business. All kinds of inducements were held out to get me to join the company. Mr. Levian and I received one week's salary, and we told Benson over two weeks before we quit that if salaries were not forthcoming we would leave. The managers of the opera house at Victoria, Texas, Hauschild Brothers, know of our treatment, and will substantiate all I say."

FITZGERALD MURPHY: "My regards to THE MIRROR'S clever correspondent, 'Biff' Hall, but his statement that I was connected with a newspaper in Chicago goes to prove that even a correspondent can sometimes dally with the truth. I retired from the remunerative (?) field of journalism in New York five years ago, and I have too much regard for my pocket-book to go back to it now. I am not connected with any newspaper, and never was. I am engaged in Chicago at present in promoting what promises to be a large electrical enterprise, which I expect to have incorporated with a capital stock of $100,000 by next week. Incidentally I am also making arrangements for an early production here of my new melodrama, The Kaffir King. Next week I play Dr. Rank in Julia Stuart's production of A Doll's House at the Lincoln Theatre, so you see I have not deserted my legitimate profession. If 'Biff' Hall will drop in to see me at my office on the eleventh floor of the Masonic Temple, I'll be glad to dispose of some stock to him in the above-named enterprise."

JAMES L. KERNAN: "In justice to me, I wish you would kindly correct the statement made in THE MIRROR by Frank C. Thayer, who says he arranged a capital benefit at a Baltimore theatre for the Leslie Opera company, and that it was through his efforts that the company were sent back to New York. Mr. Thayer did not even give credit to the house by mentioning the name, and I will therefore take occasion to say that Mr. Thayer did nothing whatever toward arranging the benefit. It was through the appeals of the members of the company that I gave them the Howard Auditorium, and Andy Hughes volunteered the services of his Howard Athenæum company. E. H. Sothern sent $100, and in all about $294 was realized. Every member of the company was furnished with a ticket to New York, and seventy per cent. of their hotel bills was paid with the remaining money."

JOHN E. WARNER: "It is the aim of all combination managers to play their companies in the best theatres—that is, the most conveniently situated, the most modern and the finest equipped. All things being equal the public prefers to patronize the newest and handsome play houses; but, after all, theatres draw nothing on their own merits and it is the attractions that the crowd follows."

COLONEL T. ALLSTON BROWN: "There are numbers of managers of first-class attractions that have not paid salaries lately. I know of cases of well-known companies, headed by stars or managed by men long established in the business, where salaries are four and eight weeks in arrears. In several instances regular salaries have not been paid for three months."

BRONSON HOWARD: "Actors of the veteran class are prone to abuse any system of training for the profession. But the dramatic schools are doing good work. They are teaching novices whether their careers lie properly on the stage or not. It is better that these experiments should be conducted in the schools than in the theatres. It saves audiences many needless inflictions."

CHANDOS FULTON: "If I should enter into theatre management again my first effort would be to secure a Chesterfieldian ticket-seller. He is the man who comes in direct contact with the public, and from his manners the patrons largely form their ideas of the management."

REFLECTIONS.

Eugene Jepson closed with Mr. Daly's A Midsummer Night's Dream company on Saturday. In May he will play a special two weeks' engagement with Manager George Holland at the Girard Avenue Theatre, Philadelphia. Mr. Jepson has signed an excellent contract for next season.

Lisle Leigh, the new leading lady of Morosco's Grand Opera House, San Francisco, has been well received in that city. She scored a hit in Doris, the first play in which she appeared under the engagement.

Success is not always as substantial as it seems. It is said that the members of a company that has been playing supposedly to very large receipts in New York for some time past have submitted to three general cuts in their salaries since they opened.

Pretty souvenirs were given to the men present at the 100th performance of A Black Sheep at Hoyt's Theatre last Wednesday evening. They were in the form of silver-handled pen knives. A new cent accompanied each knife to prevent the bad luck which is supposed to attend the gift of anything sharp.

Clara Hunter has been engaged to play leading juveniles by Charles B. Shaw for the Grand Opera House Stock company in Washington this Summer. The season will last ten weeks, beginning on April 27.

Linna Hennig gave a special performance of Leah at her home, Wheeling, W. Va., on April 9. The local critics united in the most enthusiastic praise of her acting, and predict for her a brilliant future.

Nellie Maskell has joined Conroy and Fox's O'Flarity's Vacation company for the rest of the season.

Fate Goodbar, assistant manager and treasurer of the Kimball Opera company, has been re-engaged by Corinne for next season.

In the production of Bluff King Hal in Baltimore by the Paint and Powder Club, a striking feature were the costumes, which were designed especially for the production by A. Palmer Cooper, a well-known artist of that city.

The *Recorder* claims to have been the first to announce the engagement of Chevalier for next season by Charles Frohman. THE MIRROR published the first news of the negotiations on March 31. The *Recorder* printed it on April 13.

The new Hartford Theatre, which was opened on April 1 by De Wolf Hopper and his company, has been a distinct success from the start. The first night receipts reached $1,800. Manager H. C. Parsons says it is the handsomest theatre between New York and Boston. He will play first-class attractions only. Next season he expects to make Hartford, at least partially, a three night stand. Hartford has a population of 70,000, with 30,000 more to draw from neighboring towns that are connected with the city by trolley lines.

A matinee, organized by Madame Calvé for the benefit of the children of the French Day Nursery, was given at Abbey's Theatre last Thursday afternoon. Madame Calvé, who was in splendid voice, responded to encores until she had sang nearly a dozen selections. Plançon and Lubert also sang. Rivarde played the violin, and others assisted in the entertainment, which netted about $3,500 for the object.

The following is the roster of Jean Renolds' company for the Spring and Summer season: Jean Renolds, Grace Heyer, Eva Marley, May Fanner, Clifford Pembrook, W. G. Moore, Ed Rice, E. G. Giles, H. B. Farner and Frederick Renolds, manager.

John Griffith is said to be meeting with continued success. The past two weeks in the Northwest have been the best, pecuniarily, of the season.

Agnes Herndon is to originate the part of a woman hypnotist in Jacob Litt's production of A Tammany Tiger.

Beerbohm Tree, heartily weary of playing Svengali, is looking for a new piece.

W. S. Bates, mgr. Stratton's Big Comedy Co.

Farcical Comedy—I have a new money-making farce-comedy by successful author. A reading will convince one. With partner, actor or manager. Address 208 W. 142d Street, N. Y.

IN OTHER CITIES.

PROVIDENCE.

The first real hot weather of the season struck here 13 and business at the theatres was not as large as those interested wished it was.

At the Providence Opera House Mr. Frohman sent one of his excellent cos. to present for the first time here The Gay Parisians, and as was expected, gave delightful performances. It is a bright and entertaining play and was much enjoyed. W. J. Ferguson as Pinglet had a part which introduced him at his best. He gave a most finished performance and led in the honors. Charles Wells, Josephine Hall, Mrs. E. J. Phillips, J. O. Barrows and Elaine Ellson contributed much to the success of the play and received just recognition for their efforts. The curtain raiser, Too Happy by Half preceded The Gay Parisians. Hanlon Brothers' Superba 20-25.

Robert Hilliard made his first appearance as a star in this city at B. F. Keith's Opera House 13 and presented Lost, 24 Hours during the week to very good houses. Mr. Hilliard has been seen here several times, and his comedy work has always been greatly enjoyed. The character of Dick Stahl afforded him better opportunities to display his talents than ever, and he played the part admirably and kept the audiences in a state of perpetual laughter and applause. Elliott Paget made an attractive Bertha Dacre, and Theodore Babcock enacted the part of David Swift in an amusing and praiseworthy manner. The supporting co. was a good one and the play was appropriately staged. Donnelly and Girard in The Kaimmakers 20-25.

Fun was fast and furious at Lothrop's Opera House week of 13 when a double bill was given by Thomas and Watson's co. The performance opened with an original act entitled The Waifs' Luck which served to introduce the six Rinehart Sisters in numerous taking specialties. It is nearly seven years since these artists appeared in Providence, and they were given a very cordial reception. James E. Macy rendered two baritone solos in a manner that elicited hearty applause. The performance closed with a laughable comedy called The Surprise Party. In the cast were several old favorites including Thomas and Watson, John Phillips, James E. McElroy and Frank Walsh and it is needless to say they created many a hearty laugh. Business fair. Crimes of a Great City 20-25.

Innes' Band gave two performances in Infantry Hall 11 before small but decidedly appreciative audiences. The selections were admirably rendered, and encores were numerous. The soloists were F. N. Innes, Kate Rolla, and Bertha Webb.

Thomas and Watson have leased the Pawtucket Opera House for next season, and will give the house a thorough overhauling during the next few weeks. They propose to make it a popular-priced house, and will play only the best attractions.

Charles F. Wiegand and A. H. Varley, representing Donnelly and Girard and Hanlon's Superba, respectively, were in town most of the week.

James Gilbert, of Boston, arrived early in the week and has taken complete charge of the staging of the new burlesque, Florida Water, to be given by the students of Brown University in the Providence Opera House next month. HOWARD C. RIPLEY.

LOUISVILLE.

My Wife's Friend was the offering at the Grand Opera House 13-18. It drew good business and gave satisfaction. Black Crook opens 20.

Sam T. Jack's Creoles occupied the stage at the New Buckingham week ending 18, giving a first-class variety entertainment of a novel kind. The Avenue and the Temple Theatre were dark 13-18.

The Old Homestead, familiar as it is, was creditably performed to good business at the other house. It will be followed by E. A. Sothern.

An interesting amusement event was the appearance at Music Hall 16, 17 of Loretta Longfellow, a relative of the poet, she giving readings and posing in costume. She was assisted by Miss Gibbs, who introduced acceptably several musical numbers.

Isaac M. Vonan will lecture at Music Hall 18 on "Armenia."

The advance sale of seats for the engagement of Sara Bernhardt is very large. She will appear in Izeyl, Camille and Gismonda.

Henry Dixon is underlined for a lecture at Music Hall on the subject of "A Bright Side of a Dark Subject."

The amusement event of the season will be the appearance here of the all-star Rivals cast, headed by Joseph Jefferson. On account of the immense demand for seats, the performance will be given at the Auditorium May 12.

Robert Fisher, who was here with James A. Herne in Shore Acres playing one of the principal parts is a young Louisvillian, who in a short career of but a few years on the stage has made a most enviable reputation as a delineator of character parts.

Manager Hull, of the Avenue, has succumbed to the inevitable and closed his house for the season. He was handicapped upon taking charge with an unsatisfactory booking, and bad business and other causes conspired to necessitate the closing of the house.

It is announced that the Detroit theatrical firm of Brady and Stair have secured a lease on the Avenue, and it will be conducted by them next season. The name of Manager Hull is associated with that of the resident managership, as is also that of C. O. Bohne.

James B. Camp, manager of the Grand Opera House, has returned from an extensive visit through the cities of a prominent theatrical circuit; and rumor has it that he is to be interested in a powerful combine now forming.

A number of prominent Elks from other cities were among the visitors of the week. Manager Anderson of the Fountain Theatre, Cincinnati, being one of them. They were royally entertained by the local lodge of Elks, which has a national reputation for its hospitality.

C. W. Harrer, wife and sister were recipients of benefit from the municipal charity fund during the week. Harrer asserted that he was a member of the New York Specialty co., which recently stranded in the South.

Billy Thompson, the ex-manager of pugilists and opera cos., will take up his permanent residence here, and probably promote, from time to time, listic events participated in by prominent pugilists.

CHARLES D. CLARKE.

KANSAS CITY.

Nat Goodwin appeared before a crowded and enthusiastic house at the Coates 13 in his new political play, Ambition. His part gives him full scope for his talents, and he made a great hit, although the play is not as strong as some he has appeared in. Annie Russell had a thoroughly congenial character, and Henry Bergman as Senor Don Raymon was very clever. The balance of the co. were good. University of Michigan Glee and Banjo Club pleased a large audience 14. Tavary Grand Opera co. 16-18, A Milk White Flag 21-25.

Olga Nethersole closed a splendid week's engagement at the Auditorium 11 with a pleasing little speech to the audience asking if she would be welcome next season, and upon a tumultuous reply of applause promised to do better work then than now.

Marie Wainwright appeared at the Auditorium to fair-sized aupiences 13-18, opening in a new play to this city, The Daughters of Eve; it afforded her excellent opportunity for the portrayal of two strongly contrasting characters, and she played them both with remarkable reality. Nathaniel Hartwig gave her strong support, as did Barton Hill and Gertrude Elliott. The other plays produced during the week were The Love Chase and The Mystery of Agnes Page.

Eddie Foy appeared in a new character at the Grand 12-18, affording his many admirers a complete change from the style of amusement he had previously afforded them. He appeared in the leading role of the Strange Adventures of Miss Brown, and as a man dressed in girl's clothes, was very amusing, his facial expression, voice and antics always winning him hearty applause. Business was good throughout the week. Morrison's Faust 20-25.

Jessie May Hall, in The Princess of Patches, amused fair-sized audiences at the Ninth Street Opera House 12-18. She is a clever little woman, and will undoubtedly succeed. Her co. is good and the play an amusing melodrama. The Fencing Master 19-25.

Two strong stock cos. are now being organized for the Spring and Summer season, one to play at the Auditorium under the management of W. F. Bland, and the other at the Fairmount Auditorium, a Summer theatre at Fairmount Park, in the suburbs, under the management of Stewart Allen, who is now with Sol Smith Russell.

The Octoroon was fairly presented at the New Gillis Opera House by the stock co. 12-18.

FRANK B. WILCOX.

DETROIT.

The Detroit Opera House remained closed after the Bernhardt engagement, which ended on 10 until 14, when the students from the University of Ann Arbor, under the patronage of the University of Michigan Association of Detroit, presented Julius Cæsar. The performance was a most creditable one, and both in acting, staging and costuming far surpassed the average amateur effort. The receipts of the evening went to the Woman's Gymnasium fund of the University, and as the attendance was very large the fund will no doubt be greatly enriched by the benefit. Many of the participants were of Detroit, and as a delegation of the student actors' friends came in from Ann Arbor the audience was an enthusiastic and inspiring one, and was not backward in bestowing their applause, which was really well earned and merited. Those who took the principal characters showed appreciation for the fine lines allotted to them, and many of the members of the cast proved themselves the possessors of elocutionary powers of no mean order. Here are some of the names: Julius Cæsar, Joseph H. Quarles, '96; Octavius Cæsar, Harold H. Emmons, '97; Marcus Antonius, William C. Hull, '98; Marcus Brutus, James H. Mays, P. G. law; Cassius, Frank P. Sadler, '96; Casca, Francis N. Carmody, '97; Cinna, Otto H. Haas, '98; Trebonius, Oscar P. Cole, '96; Decius Brutus, Albert O. Olson, '98; Metellus Cimber, Charles G. Cook, '98; a soothsayer, Charles G. Cook, '98; Titinius, Albert O. Olsen, '98; Lucius, servant to Brutus, W. J. Wuerfel, '98 law; Servius, servant to Antonius, D. H. Wagar, '99; Pindarus, servant to Cassius, Francis N. Carmody, '97; Calphurnia, wife to Cæsar, Almerene M. Osborne, '98; Portia, wife to Brutus, Zema Thomson, '95.

Loie Fuller will give exhibitions of her marvelous dancing at the Detroit Wednesday afternoon and evening. Her latest and most sensational novelties in her particular art will be given at each performance.

Following Loie Fuller nothing is announced until Francis Wilson's appearance at the Detroit. He will be heard in his newest opera, The Chieftain, Monday, Tuesday and Wednesday evenings of next week.

The Baldwins are giving rather a remarkable performance at the Lyceum, where they opened a two weeks' engagement Sunday evening, 12. Both Mr. and Mrs. Baldwin succeed in completely mystifying their audiences with their wonderful ability in the performance of tricks. Mr. Baldwin in his cabinet tricks is quite wonderful, while Mrs. Baldwin is still more so when, in the hypnotic state, she reads and answers all questions put to her by any people in any part of the house.

Charles H. Vale's Twelve Temptations is running at Whitney's this week, where it opened 12. The co. is headed by Katie Gilbert and Gus Bruno and is doing good work. In the third act Elliott Brothers introduce an exhibition of sparring. The piece is well mounted and the ballet is particularly good. Next week, The Girl I Left Behind Me.

My Uncle is the play which is attracting at the Empire this week. In the third act a number of specialties are introduced which are really the best part of the programme. The specialties are in the hands of George Beban, Edith Murray, Ettie Albion and Lew Palmer.

The Irish drama, Arrah na Pogue, is the current offering at the Capitol Square for all week. E. P. Sullivan is very satisfactory in the character of Shaun, and Ethel Tyler equally so in the part of Nora Meelish. On the specialty programme are the names of Lillian Robie, Laura Hill, Burt Hart, John Dougherty.

KENDAL.

JERSEY CITY.

Rice's 1492 co. began a week at the Academy of Music 13 to good patronage. This was the first burlesque co. to visit us in a long time. The co. closed 18. Edward Harrigan 20-27.

The Fourth Regiment stag 11 offered the Mimic Four, Josephine Sabel, Carr and Jordan, Lizzie Mulvey, and Pearl Inman, Al Wilson, Detwiller Brothers, Lillian Green, and Smith and Cook.

The Hudson County Philharmonic Society has engaged Anton Seidl to conduct four concerts and four public rehearsals for $1,000.

Van Amberg's Circus, Museum and Menagerie are ready to leave Winter quarters. The show will exhibit here 20 and then go on its travels. The quarters occupy thirty-eight city lots. F. A. Robbins is managing the show, assisted by Gus Farr, of this city.

The Schubert Glee Club will give the last concert of the tenth season at the Tabernacle 24.

A bill war is on between the Lyric and Star theatres, Hoboken.

Adolph Pooper, a singing comedian, mimic and rat charmer, sailed for Europe with his wife 11. Mr. Pooper is under a two years' contract to appear in the big European cities at the principal music halls and theatres.

Harry Wright and Smith O'Brien left here 12 for Chicago, and Carr and Jordan went 13 to Chicago, both teams to open three week engagements.

Florence Birdley was compelled to lose week of 6-11 on account of sickness.

Jersey City Lodge of Elks has signed with Frank G. Cotter, manager of Russ Whytal's For Pair Virginia co., as the attraction to play the benefit, May 11, at the Academy of Music. This will be the evening performance. At the afternoon performance Mrs. E. L. Fernandez will put on The Children of the Stage.

Hoboken Lodge of Elks benefit at the Lyric Theatre 27.

Barnum's Circus comes May 4.

William E. Broderick leaves this city 17 for St. Louis to sing at the benefit performance in aid of the Missouri Police Fund. WALTER C. SMITH.

BUFFALO.

Della Fox, always a Buffalo favorite, was at the Star Theatre 13-15 presenting Fleur-de-Lis with a capable co., including Jefferson de Angelis, Alf Wheelan and Melville Stewart.

Several years ago, before she attained her recent popularity, Miss Fox was for a season at Music Hall in Summer opera with Paul Arthur, Harry Hilliard and others. She made a hit then and has always retained her place in popular favor.

Company F, Seventy-fourth Regiment, attended the performance in a body 13 and at the close of the second act presented Miss Fox with a great cluster of roses and lilies.

Edward H. Sothern in The Prisoner of Zenda opened to big business at the Star 16. House was sold out for the opening performance.

A Genuine Gentleman, Gus Heege's play, under the direction of Jacob Litt, was at the Lyceum week of 13. Mr. Heege did not appear, although he was in town during the engagement. He said to THE MIRROR representative that he had agreed to disagree with the management. The play did fairly good business all the week and closed its season here 18.

Innes and his famous band will be at the Star Theatre afternoon and evening of 19. Kellar, the modern magician, week of 20.

Loie Fuller will be at Music Hall for one performance 17. For five nights at Music Hall, beginning 21, Neil Burgess in The County Fair will be the attraction.

Week of 20, Charles E. Blaney's big farce-comedy co. will present A Baggage Check at the Lyceum, headed by James T. Kelly and Lizzie Melrose.

The scheme for remodeling Music Hall and making it into a modern opera house, which was mentioned in last week's letter, is going through. It is probable that a stock co. will be formed. The owners of Music Hall have accepted the offer made for the hall and it is thought that work will begin at the close of the season, which will be directly after the single performance of The Rivals, May 25. MARIAN DE FOREST.

MINNEAPOLIS.

At the Metropolitan Opera House, Sol Smith Russell presented The Rivals and An Everyday Man 9-11, opening in the former to a large and brilliant audience. Mr. Russell made a decidedly favorable impression as Bob Acres, and was obliged to respond to several curtain calls. His support was good throughout, the work of Mrs. Pitt as Mrs. Malaprop, Alfred Hudson as Sir Anthony Absolute, and George Woodward as Sir Lucius O'Trigger being of an especially high order.

Hi Henry's Minstrels gave a strong bill to good business 12-15, and made a decided hit. The organization boasts some clever people in their respective lines, notable among whom are Hi Henry, whose cornet playing was a strong feature; Arthur Deming, a comedian of more than ordinary ability; the Rexfords, and the Hindoo Fakirs. Mlle. Rhéa 20-22.

At the Bijou Opera House, Charles A. Gardner opened a week's engagement 12 in Fatherland to good-sized houses. Mr. Gardner was suffering from a severe cold, which seriously interfered with his work. His support was entirely adequate. Daniel Sully in The Corner Grocery 19-25.

La Loie Fuller played a return engagement at the Metropolitan Opera House afternoon of 10 to excellent business.

The Apollo Club, a local singing society, gave Brambach's Columbus at the Lyceum Theatre 13 to a large and representative audience. The soloists were Katherine Wadsworth, of New York; Thomas Taylor Drill and George W. Buckingham, whose efforts were enthusiastically applauded. F. C. CAMPBELL.

American Tour, 1895-96.

HENRY IRVING

MISS

ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.

CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.

ST. PAUL.

At the Metropolitan Opera House Sol Smith Russell presented his new play, An Everyday Man, 7 to a good house, and it met with a very favorable reception. The comedy is bright and entertaining. It was preceded by a pathetic little gem as a curtain-raiser, Mr. Valentine's Christmas, in which Mr. Russell and George Woodward made hits. Thursday matinee and evening 9 La Loie Fuller drew a large attendance and delighted audiences.

Charles Frohman's excellent co. presented Sydney Grundy's play, Sowing the Wind, 10-12, drawing good houses and appreciative audiences, this being its first St. Paul production. The co. is well balanced, giving a smooth and most enjoyable performance throughout. Mary Hampton is a clever and an attractive actress, conscientious and painstaking in her work. Her Rosamond was an admirable impersonation, given with expression and womanly strength of character that won the favor of the audience. J. H. Gilmore's Mr. Brubazon was an exceptionally fine piece of acting, an artistic and natural portrayal of the character, strong and vivid in repose as well as action that won for him merited recognition. Thomas Whiffen does a most excellent piece of character work as Mr. Watkins. House dark 13, 14. Minnesota Boat Club benefit 15; Hi Henry's Minstrels 16-19; Stuart Robson co. 20-22; Rehea 23-25.

At Litt's Grand Opera House Daniel Sully and his clever co. produced The Corner Grocery 12-18 opening to full houses. Although this is a return date the large audience enjoyed and appreciated the play same as ever. Mr. Sully is always interesting and enjoyable in the part of Michael Nolan. There is much genuine humor in Mr. Sully's work and he met with a cordial welcome. Kate Michelena is a competent actress and a very clever singer. She plays the part of Jennie Burke nicely. Miss Michelena beautifully rendered Charles K. Harris' latest song, "When the Lights Are Turned Out," and was heartily encored. The Corner Grocery proved a drawing card and will do a good week's business. Gus Hill's Novelties 19-25.

W. J. Maxwell, representing Dan'l Sully, will manage a Cleopatra co. next season with Elsie Irving in the title-role and Ed K. Collier as Mark Antony.

William R. Hayden, manager of Stuart Robson, has secured the right of dramatization of Opie Read's latest story The Jacklins. Daniel L. Hart, who wrote Government Acceptance for Mr. Robson, has been selected to make the dramatization. The Jacklins will be seen in New York early in the season.

Manager Frank Gerth of Sowing the Wind co.; W. J. Maxwell, representing Daniel Sully co.; J. C. Knapp, general agent Hi Henry's Minstrels; I. S. Rose, business manager Gus Hill's World of Novelties co., and Manager Daniel L. Hart, Stuart Robson co., report their cos. having done an excellent business this season.

Hesshall Mayhall and wife are in town on a visit at the family homestead.

A pleasing feature introduced by Mr. Sully during the third act of The Corner Grocery was the selections rendered by the Minneopa Quartette of St. Paul, Messrs. Crumish, George, Wood and Churchill. Each number was heartily encored.

The Danz Concert given by an orchestra of thirty pieces at the Metropolitan Opera House Sunday matinee 12 was enjoyed by a large audience.

Frederick Bancroft, the magician, is in the city, having returned home for a brief rest. He closed his season some two weeks ago, and expresses himself as very much satisfied at the success he achieved. He will leave for England shortly and devote his time to new ideas and experiments.

J. H. Gilmour, now with Sowing the Wind co., is favorably remembered as a member of Jacob Litt's stock co. at the Grand three seasons ago. He met with a cordial welcome. GEORGE H. COLGRAVE.

OMAHA.

The Tavary Opera co. rendered Lucia, Carmen and Travatore at the Creighton 10, 11 and Saturday matinee, and the few who witnessed the productions were decidedly pleased. The rainy weather, which is a God-send to the State, has proven a great drawback to the success of the engagement. Thea Dorre, Madame Tavary, Anna Lichter, Albert L. Guille, William Schuster, Payne Clarke, and Max Eugene are the leading soloists, and the chorus is strong. The work of Mamade Dorre in Carmen is deserving of special mention. The Twentieth Century Girl 13-15 is having a successful engagement. Either Mollie Fuller, John T. Kelley or Gus Williams are on the stage most of the time, and that is a sufficient guarantee that the piece does not drag. Katie Putnam 19-22; Robert Mantell 23-25.

At Boyd's Theatre Shore Acres attracted a series of large and well-pleased audiences 12-14. While the parts taken by Archie Boyd, James Lackaye and Polly King are fairly satisfactory, the success of the engagement is due to the play and not to the co. Nelly McHenry 19-21. The advance sale of Nat Goodwin, who is to give two performances 15, promises a successful engagement. RINGWALT.

GALVESTON.

Primrose and West reached the Grand 6 on their triumphal tour, and lovers of minstrelsy in all its phases were made happy by the event. The performance embraced nearly every feature known to the art—past and present—and in point of merit sustained the high standard with which the name of the proprietors have so long been identified.

The Baldwin-Melville co. played a week's engagement beginning 7 to a succession of big houses, giving two performances daily with many changes of bill at popular prices. The season is nearing the tag and will close 21 with a benefit to Manager Dave Weis.

The reception accorded George Wilson, upon his appearance with Primrose and West, was cordial in the extreme and could not fail to be gratifying to that popular favorite. C. N. RHODE.

SAN ANTONIO.

The theatrical season in San Antonio is about drawing to a close, and the attractions are few and far between.

At the Grand Opera House Roland Reed played to large business 10, 11. Manager Walker's benefit occurred 11 and Roland Reed and co. played Lend Me Your Wife to a packed house.

It is reported that Mr. Weiss, the manager for Henry Greenwall at Galveston, has leased the old Millett Opera House of Austin and that Rigsby and Walker of San Antonio, the present lessees of Millett's Opera House, will have a new theatre built for them in Austin. WILLARD L. SIMPSON.

DENVER.

A Milk White Flag is waving to large and delighted audiences at the Tabor this week, and Hoyt's breezy play unquestionably has caught the town, both the play and the co. having scored heavily, the opening 13 having been one of the best of the season. The play goes with a dash and vim that is simply irresistible. The co., which comprises thirty-five people, is considerably above the farce-comedy average and the scenery and costumes are new and striking, while there are more than the usual number of pretty girls engaged in the production. Individual hits were scored by Frank Lawton, the whistling wonder; Lloyd Wilson, an exceptionally good singer; Charles Stanley, the burlesque Napoleon; John Marble as the undertaker, and the ever welcome George A. Beane, while Sara Maddern, Affie Warner, May Biffen, and Clarissa Agnew, a quartette of most attractive young women, carried off the honors in the feminine contingent. The dancing was good, the brass band quite a feature, and the concensus of opinion among the first-nighters was that A Milk White Flag is a pretty good entertainment. Certainly it is doing enormous business. Primrose and West's Minstrels 20.

A. Y. Pearson's co. is in its second week at the Orpheum, opening 12 in The Land of the Midnight Sun, a quite well-written and mounted melodrama. Of the co. John Pierson is to be commended for a well-acted Jason. This co. will remain two weeks longer, succeeding bills being The Midnight Alarm and The Fire Patrol. Having flooded the town with as fine a lot of pictorial paper as I have seen for many a day, and withal presenting clean, meritorious and up-to-date plays, by all odds the best yet seen at the Orpheum, the co. is deservedly drawing crowded houses.

Bert Dasher is here with A Milk White Flag, and Hoyt couldn't find a better business representative. A. Y. Pearson is also in the city—and is much pleased with the good business this co. is doing at the Orpheum.

The Broadway Theatre will reopen 20 with Eddie Foy in The Strange Adventures of Miss Brown. A Broadway booking of considerable interest in the near future is that of Eleanor Duse, who will come for two nights May 20, 21. Siedl's Orchestra will not appear until September next instead of early in May as was at first anticipated.

Charlie Benton, a well-known Denver boy, formerly treasurer of the Broadway Theatre, returned to the city 4 after an absence of over two years.

Randolph Hartley left for San Francisco 11 where he will remain until May to witness the production of his opera, The Juggler, which will be given by the opera co. at the Tivoli Theatre.

The Syndicate Shows and Paris Hypodrome will give performances commencing night of 21. This excellent show has been in Denver during the past three months.

At the Tabor Sunday, 12, Stark's Orchestra gave the last concert of its very successful season. Features of the concert were the duets rendered by Mme. Sobrino and Edgar Temple Saylor, who have been the principal soloists of the past season. The orchestra was at its best and the season, successful in every way, closed most auspiciously.

It is rumored that Herr Ferdinand Stark is to have the management of Elitch's Gardens this Summer.

Alex. Spencer, musical director of A Milk White Flag co., is composing an opera. F. E. CARSTARPHEN.

TOLEDO.

One of the largest and finest audiences of the season witnessed Nat Goodwin's performance of Ambition at the Valentine 10. While Ambition is like Crane's Senator, which has been seen here twice, Mr. Goodwin and his co. had the closest attention of the house from start to finish, with curtain calls after each act. Theodore Thomas gave the last of his series of three concerts 11 to a slim house. A number of our citizens guaranteed Mr. Thomas $5,000 for three concerts. The receipts fell far short and now those citizens are going down in their pockets for the balance. The fame of Shore Acres had been so thoroughly heralded in advance that three packed houses saw the beautiful drama 13-15. The sweet simplicity and naturalness struck a responsive chord in the hearts of everybody. It was very refreshing after so much farce comedy.

At the People's Francis Jones and four other clever people gave a musical comedy called In Old Madrid 13-15 to fair houses.

Howard Wall's co. are giving Bartley Campbell's Fate and The Midnight Alarm 13-18 to good business.

Nat Goodwin, whose opinion of Toledo wasn't the very best until his last visit here, took a spin on his wheel over the city and remarked that he did not know of another city that had the activity in every way that this city has, and to back his statement he booked for three nights next season.

Mr. Conant, manager of Shore Acres, was entertained here by relatives and friends. He says the actors in Shore Acres are so tired of turkey that even the sight of a feather-duster makes the cold chills creep up and down their backs. C. M. E. SOS.

INDIANAPOLIS.

The return of Denman Thompson's Old Homestead to the Grand 9-11 was welcomed by a good-sized audience. The co. is good and succeeded in pleasing their patrons.

A Run on the Bank was given 13-15. The patronage was light but the co. is good.

Reilly and Woods' Big Specialty co. returned to the Empire 13 for the week to well-filled houses.

A Woman's Power opened at the Park 13 for the week. Ida Van Cortland was welcomed by good audiences at each performance.

The Flints, hypnotists, opened at the English for two weeks beginning 13. They are playing to medium business at popular prices.

The Grand has Little Christopher 16, 17 and The Merry World 18.

The boycott on the houses managed by Dickson and Talbott throughout the State has been lifted. Their employes were all union men.

CHARLES F. KENNEDY.

THE AMATEURS.

The Columbia College Musical Society will produce a new burlesque, The Bucaneers, by Guy Wetmore Carryl, with original music by Kenneth M. Murchison, Jr., both undergraduates, this week at the Carnegie Lyceum, for the benefit of the Columbia University crew.

The Students' Dramatic Club will produce Our Regiment on the evening of Saturday, May 2, at the Carnegie Lyceum.

The Laurel Dramatic Club will produce Snowball and Hearts on the evening of Tuesday, May 19, at the Carnegie Lyceum.

CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (J. F. Tonnenbaum, manager): McCarthy's Mishaps 10, 11 to a fair house; co. good and fun much enjoyed. Thomas Q. Seabrooke in The Speculator 13; large audience and well pleased. Lincoln J. Carter's Fast Mail 14 drew largely; co. good and scenic effects superb.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Emma Warren co. played a week's engagement ending 10 to fair business. Home talent in A Scrap of Paper 14, giving a fine performance to excellent business.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): The Paige Players, booked for 13-29, were unable to appear.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murts, manager): Musical entertainment by home talent 9. Miller Brothers, spiritualists, 14.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark 9-11. Friends 13, 14.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Hoyt's A Milk White Flag kept a large audience in good humor March 30. Richards and Pringle's Minstrels held the boards 7 to a fair-sized house; performance not satisfactory. Faust proved acceptable to a good gathering 9. The Mormon Tabernacle Choir of one hundred and seventy-five voices appear 20.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Hoyt's A Milk White Flag 6, 7 to good business. Henderson's Sinbad to crowded houses 9-11. Coming: James O'Neill and A Night Clerk.==OAKLAND THEATRE (J. J. Collins, manager): Michael Strogoff by Bacon Stock co. 6-11.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Milton Royle in Captain Impudence and Friends played to good business closing 11. Anna Fuller 13; Roland Reed 16-18.==BURBANK THEATRE (Fred A. Cooper, manager): The Carleton Opera co. in a return engagement drew good houses with Nanon week ending 11. Charity Girls and Bohemian Girl 12.==ITEM: Arthur Aiston, manager of Captain Impudence and Friends, was entertained at dinner during his stay here by Treasuer Will Conant, of the Los Angeles Theatre.—The Ellsforth co. are billed week of 13 at Hayard's Pavilion.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Tavary Opera co. presented Carmen to good house 6 at advanced prices.==COLISEUM (M. B. Irvine, receiver): The Kempton Komedy Kompany 6-11, presenting State's Evidence, Pawn Ticket 210, and Little Lord Fauntleroy. Large business at reduced rates.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): The Old Lime Kiln scored a big success 9. George R. Wendling's lecture, "The Man of Galilee," to a big house 11; audience well pleased; house dark 13-18.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Mahara's Colored Minstrels 8; fair house. The American Girl 14; Murray and Mack in Finnigan's Ball 21. House dark 9-13.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Marie Tavary Opera co. 7 in Lucia Bride of Lammermoor to a large and delighted audience. Leopold Godowsky 10, under auspices of the Woman's Monday Musicale to crowded house.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Mahara's Colored Minstrels 11; good audience; performance good. House dark 13-20. Finnigan's Ball 20.==ITEM: Al. S. Kohlund, agent of the Walter L. Main shows, was here last week, and made arrangements with Manager Haskell to bill the town.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): James Golden 9 in Old Jed Prouty was supported by a meritorious co., prominent in which is Lon Stevens of this city, who played the heavy part in a creditable manner. The Lost Paradise 10, 11 drew satisfactory audiences. The Wilbur Opera co. opened 13 for week in repertoire. Robert Hilliard 21; Lois Fuller 23; Ada Rehan 28.==PARSONS' THEATRE (H. C. Parsons, manager): The Damrosch Opera co. 9 presented Tannhauser to an audience that filled every seat and box at $3.50 per capita for the entire lower floor, with corresponding prices for the galleries. The production and orchestration was magnificent, but there was considerable disappointment that while the local playgoers responded so generously they were not given an opportunity to hear Alvery and Klafsky in the principal roles. Comparatively unknown understudies sang in their places one of whom at that was handicapped by a severe cold. The local management was not in the least to blame, as the Damrosch co. rented the theatre outright and arranged the cast to suit themselves. Such disappointments are demoralizing to business and an injustice to the manager of the theatre as well as to the public, who so generously responded. Lieutenant Perry interested an audience 10 with his remarkable adventures in the Arctic regions, in which he introduced a large number of life-like stereopticon views depicting the natives and surroundings of that comparatively unknown land. Large audiences gathered 13, 14 to witness Neil Burgess in his drolleries in The County Fair. He has lost none of his old-time ability to drive away the blues. The racing scene was put on with the same realism that characterized its metropolitan run, five horses being used. Tompkins' Black Crook 18; the City Guard will repeat The Ice Maidens 20; Camille D'Arville 22, 23, and Crane will present three plays 27-29.==ITEMS: James Golden is hard at work on his new play Young Mr. Prouty, which he will produce at a Broadway theatre early in the Fall. It will be a sequel to Uncle Jed Prouty, many of the same characters being continued. It was while playing an engagement here at the old American Theatre that Neil Burgess conceived the idea of his racing machine. He obtained his patents through an office here, and the first machine was built in this city. The lawyer who secured the patents and the manufacturer who built the running gear were interested spectators at the performance as the guest of Mr. Burgess.—Manager Parsons has decided to do away with posters, and what stands he uses he will pay for. This will be interesting news to managers booking with him, as it will cut off an army of deadheads.—Manager Poli of New Haven was the guest the past week of ex-Alderman McGovern. Incidentally he inspected Parsons' New Theatre, which he declared is the most beautiful he has ever seen.—Nella Bergen of this city is receiving flattering press notices as Filippa in The Fencing Master.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Innes' Band, assisted by several well-known soloists, gave a delightful concert 8 to full house. The Damrosch Opera co. in Tannhauser 10 to packed house. It was the greatest presentation of Wagnerian opera ever seen in this city. Owing to the great demand for tickets Manager Bunnell secured the co. for the next afternoon, when they gave Lohengrin to a well-pleased audience. Joseph Jefferson 18; Eleonora Duse 20.==GRAND OPERA HOUSE (G. B. Bunnell, manager): James B. Mackie in Grimes' Cellar Door appeared one night 8 to good-sized house and repeated their former successes. The Great Diamond Robbery, with the same great cast as seen in New York city a short time ago, filled the house from pit to dome at every performance 9-11. The co. was without doubt one of the best that has ever appeared at a medium-priced house. Florence Bindley in The Captain's Mate and The Pay Train is drawing large and well-pleased houses 13-15. Miss Bindley is as charming as she is amusing. The supporting co. is good. Richard Golden 16-18.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): A Bunch of Keys 10 drew a large audience; fairly well entertained with a moderately good variety company. The Norwich Choral Society had two good-sized and enthusiastic audiences 15. The work of the chorus reflected much credit on F. W. Lester, the director, while the soloists, Miss Stewart, Miss Stein, Messrs. Hinrichs, Sherwood and Williams, and the Boston Festival Orchestra were admirable. Joe Jefferson in Rip 17; Richard Golden in Old Jed Prouty 20.==BREED OPERA HOUSE (Ira L. Jackson, manager): Dark 13-18.==ITEM: Word was received by Manager John Byrnes this week of the sudden death in Elkhart, Ind., of Charlotte, one of the dancers in 9 Bells. She had been with the co. for several seasons and was very popular with her associates. The funeral was in Elkhart and she was buried in that city.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): The Great Diamond Robbery with a superb cast 6, 7. Innes' Band gave two delightful concerts 9 to discouragingly small audiences. A co. presented under Tompkins' name The Black Crook, programming E. S. Goodwin and Louise Montrose in the cast, but neither appeared, and the small co. was inadequate with but a few exceptions. Kate Claxton in The Two Orphans 20; Robert Hilliard 22; Orotorio Society concert, local, 23; A Country Circus 4.==THE AUDITORIUM (Parsons and Jennings, managers): Darkest Russia was given 3 to fair business. W. S. Cleveland's Minstrels had big houses matinee and evening 4. East Lynne, the perennial, 6, 7. Ada Bothner in A Bunch of Keys 8. Land of the Midnight Sun by a capable co. 10, 11 to good business. Richard Golden's Old Jed Prouty 13, 14 as good as ever. Rube Stacy 16-18; Lord Rooney 20-22.==ITEM: W. E. Griesinger has assumed the position of Harry J. Steugle, who goes to Hartford to H. C. Parsons' New Theatre.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Tompkins' Black Crook co. 15 to good business. The co., with its ballet specialties and scenery, is the best seen here this season. Robert Hilliard in Lost—24 Hours 25.==THE MCDONOUGH (J. C. Southmayd, manager): J. E. Toole and good co. in Killarney and the Rhine 15, 16 to fair audiences. The American Gaiety Girls booked for 18 canceled on account of sickness of the manager. Clark's Vaudeville Sensation 20, 21. Iola Pomeroy in The Pay Train 23-25.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Killarney and the Rhine to fair house 11. Girl Wanted by Frank Bush to good business 14.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): J. E. Toole in Killarney and the Rhine 14; pleased and small house.

STAMFORD.—GRAND OPERA HOUSE (J. M. Anderson, agent): Neil Burgess and County Fair drew a crowded house 15. The Arabian Nights 24; Fantasma 25.

WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): The Lost Paradise 9 pleased a fair-sized audience. Frank Bush and his co. in Girl Wanted attracted a large audience 11. Mr. Bush in his clever impersonations won much applause. J. E. Toole and his company in Killarney and the Rhine to a small audience 13. Tompkins' Black Crook filled the house with a well-pleased audience 14. The specialties introduced were excellent. Richard Golden and his co. in Old Jed Prouty delighted a fair-sized audience 15.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Alfred Farland, barytone, assisted by local talent, to big house and creditable entertainment 10. Rice's Comedians 13-18.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Old Jed Prouty to fair business 11. Ellinwood Comedy co. to fairly good business 13-18. Lost Paradise, return engagement 24.

WILLIMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager): House dark 13-18.==ITEM: The Enid Mayo co., which played in this city 6-8, disbanded in Putnam, Conn., 10, the manager, H. B. Farrell, and leading lady, Miss Mayo, suddenly leaving for parts unknown. The co. was backed by New York parties, and had been playing to losing business for some time.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Richard Golden 10 in Old Jed Prouty did fair business. The play has been somewhat improved and is more pleasing than ever. Corse Payton co. is playing to packed houses week of 13. Sousa 24; Robert Hilliard 27; Camille D'Arville 22.==OPERA HOUSE (John Hanna, manager): J. E. Toole booked 17.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Coon Hollow 13 to good house; excellent performance. Miss Santlo made a hit as Clyde Harrod. J. E. Toole 21.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Thomas E. Shea closed a week's engagement 11 to big business. The Whitney Opera co. presented Rob Roy 13 to a large house. Charley's Aunt 17; Margaret Mather 18; Our Flat 20.==BIJOU THEATRE (William Dougherty, manager): The New Henry Burlesque co. closed an engagement of one week 11; unusually large business. The London Sports 16-18; May Howard Burlesque co. 20-25; Rose Coleman English Burlesquers 27-29; The Ladies' Club May 4-6.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): The Private Secretary 7. Lillian Lewis 8 to fine houses. Lee Lawar sustained her part admirably in the Lillian Lewis co. and was well received.==ITEM: The season has been a very successful one for this house.

GEORGIA.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): The season at this house closed 7 with Frank Jones in Our Country Cousin to good business; performance satisfactory.==ITEM: Manager H. J. Rowe, who has had charge of this house for the past season, has again leased it and will run it on a much more extensive scale next season. A number of improvements will be inaugurated, among them the following: He will own all the billboards that are used, thereby doing away with the issuing of deadhead tickets; a first-class corps of experienced ushers will be on hand at each performance; the best heating apparatus will be used to keep the house comfortable; the house will be thoroughly renovated and cleaned during the Summer and when the next season opens it will be first-class in every particular. A number of first-class productions have already been booked for next season.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (M. A. Baker, manager): Dark 6-13.

SAVANNAH.—SAVANNAH THEATRE (J. C. Shaw, manager): Laila, an operetta by G. W. Stratton, was produced for the first time in this city by home talent 9 to fair business and made an artistic success. The regular season closes 22 with the comic opera, Wang.

ROME.—NEVINS' OPERA HOUSE (James B. Nevin, manager): The Districk School, local talent, gave a good performance to a S. R. O. house 10. Country Cousins 13.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Shore Acres 8 to good business. Archie Boyd, well and favorably known to the patrons of the Grand, won many admirers in his impersonation of Nathaniel Berry. The Merry World 9 to fair business. Salvini's Hamlet 10 is an elaborate thing in the way of stage settings and scenery, and was well received by a large audience. Nat Goodwin 17. J. J. Corbett 23; Marie Tavary Grand Opera co. 25; Adelini Marden co. week of 27 in repertoire. A Turkish Bath 6, The Widow 7, and A Foxy Pair 8. E. H. Macoy's Stock company and Maloney's Wedding 9-11 and matinee 11 to good business all week. The Clara Schumaan Ladies' Orchestra week of 13 for a benefit of the Geyer Home, opened to good business. The ladies give a splendid entertainment. C. E. Perry, of the Bloomington Grand Opera House, is manager. Dunston Collins' Lyceum co. week of 20.==CONCORDIA HALL: Robert and Bertram; or, The Funny Vagabonds was produced 12 to a good audience.==ITEMS: A musical and dramatic entertainment was given 12 by the young men of St. Joseph's Catholic Church in the school hall on Spencer St eet, and was well rendered. There was a fair attendance. T. W. Barhydt, Jr., of the Grand, is spending a few days at his old home in Burlington, Ia., week of 13.—Everything is progressing finely and everybody is looking forward to a grand May Festival, under the direction of Professor William Penn, at the Tabernacle May 11-14. Special excursion trains on all lines will be run. Gilmore's Famous Band, assisted by Dr. H. W. Palmer, of New York city and a chorus of 1 000 voices, will take part.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The Merry World drew a large and well pleased audience 7. The Ann Arbor Glee Club filled the lower portion of the house 11. Little Christopher drew a large and fashionable audience, and gave one of the most enjoyable entertainments seen here this season 13. Beach and Bowers 15, 16. Louis Morrison 17; James J. Corbett 21; Sowing the Wind 22.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Fencing Master 9 to light house. Clay Clement in The New Dominion 11, return date, to large and appreciative audience. Clara Schumann Ladies' Orchestra 12 to appreciative audience. Halsden Comedy co. opened a week's engagement 13 to good business at popular prices.==ITEM: The Fencing Master co. stranded in this city 9 owing to continuous poor business and numerous attachments for hotel bills.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Columbia Opera co. closed a successful week's business 11 to well-pleased audiences.==ITEM: Edwin Seaman fell from a bridge and sprained his ankle during the performance of the Bohemian Girl 10.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): John J. Burke in The Doctor to poor business 12. Jessie Mae Hall 19. Daniel Kelley 26.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Alexander Salvini in Hamlet 11 to S. R. O. Clay Clement in The New Dominion 14 to fair business. John Burke in The Doctor 16. Marie Wellesley's Players 20-May 2.

LINCOLN.—BROADWAY THEATRE (Comitt and Poley, managers): Clay Clement in The New Dominion 13 gave a first-class performance. Clement is a genius. Andrews Opera co. 17. A Breezy Time 23. Jessie Mae Hall in repertoire 27-May 2. La Pearl's Circus 29; Twelve Temptations 4.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Beach and Bowers' Minstrels 8, 9 at popular prices to good business; everyone well pleased. Pattee's Merry World co. 10 gave the poorest performance seen here for several months. With the exception of Marie Laurens and Jeannette Bageard, who sang and acted well, the co. was exceedingly poor. The local lodge of Elks gave a very successful minstrel performance 13. The orchestra was from La Pearl's Circus, that winter's here. All those taking part were home talent, not half of them being professsionals.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): House dark 30-12. Coming: Derby Winner 25.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Trilby, return date, 7, to a fair house. The Merry World 8 pleased a good house. Alexander Salvini in Hamlet 9 to a large and highly pleased audience. Beach and Bowers' Minstrels 10, 11, and matinee to large attendance at popular prices; general satisfaction.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bluer, manager): Marie Wellesley's Players played a return engagement week of 5 to crowded houses, giving good satisfaction. Columbia Opera co. 23-25.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): House dark week of 6. The White Crook 14. Corinne in Hendrick Hudson 17; Sol Smith Russell 18; Nellie McHenry 23.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): House dark 6-11.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Fencing Master Opera co. 6 was much enjoyed by a fair-sized audience.

PEKIN.—TURNER'S OPERA HOUSE (Phil Becker, manager): Clara Schuman's Ladies' Orchestra rendered a delightful programme to a fair house 10. La Pearl's Circus 28.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Beach and Bowers' Minstrels 14, good house, satisfactory performance.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager): House dark 5-12. Black Crook 19; Robert Ingersoll 28.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Doty and Norman co. 6-11 to good houses; good co. White Crook 15; Columbia Opera co. 20.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Salvini in Hamlet 7 to good business at advanced prices, good satisfaction. Fencing Master, booked for 11, stranded in Bloomington.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhyet and Co., managers): House dark all last week. Clay Clement in the The New Dominion 15.

CANTON.—AUDITORIUM (C. L. Whitney, manager): The P. and O. Band gave their last of three concerts to a good house.==ARMORY OPERA HOUSE (L. C. Messler, manager): The Andrews Opera co. gave The Little Persian to a good house 9.

LA SALLE.—ZIMMERMANN OPERA HOUSE (L. C. Zimmermann, manager): A Turkish Bath Comedy co. 9-11; business light. Clay Clement in The New Dominion 12 greatly pleased a rather small house. Corinne in Hendrick Hudson 19. James J. Corbett 20.

MOUND CITY.—OPERA HOUSE (Betts and Hays, managers): John D'Ormand and Agnes Fuller 13-15, return date, to good business and a good house. Lincoln J. Carter's Fast Mail 22.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): Gustave Frohman's John Stapleton co. in The Charity Ball 20. Jean Renoid's Repertoire co. week of 27.

CLINTON.—RENNICK'S NEW OPERA HOUSE (W. B. Cundiff, manager): Beach and Bower's Minstrels pleased a large audience 7.==NEW OPERA HOUSE (J. B. Arthurs, manager): Frank S. Davidson in Old Farmer Hopkins to fair business 9; audience well pleased. Prof. Costella, under the management of Harry Leon, gave a special matinee 13.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): A Green Goods Man was presented 14 to a fair-sized house. The performance was not of the best and failed to give general satisfaction, although there were several redeeming features in it. The specialties introduced were all well executed. An objectionable feature was the singing of a suggestive song which fell flat. Charles Carter gave a very clever impersonation of Eben Patterson, the lay, and Dan Carey did a good bit of character acting as the tramp. They are clever artists and well deserved the applause received. The feature of the performance was Edwina, the sensational dancer. She is one of the best, if not the best, dancers ever seen here and was compelled to respond to several encores, which she very gracefully did. My Wife's Friend 20. Harley's Comedy co. 21-25.==ITEMS: W. H. Wright, manager of Harley's Comedy co., is in the city billing his attraction.—Robert Haight will give Damon and Pythias under the auspices of Uniform Rank, K. of P., of this city on May 8.

EVANSVILLE.—GRAND (King Cobbs, manager): Trilby 8 to splendid house. The cast was hardly as strong as when seen here earlier in the season, though Miss Amber as Trilby was excellent, as was Carleton as Svengali.==PEOPLE'S (J. F. Groves, manager): A Breezy Time drew good house 12. A Derby Winner 19; Fast Mail 26; Mabel Paige 27-May 3.==ITEM: In all probability the house will close the first part of May.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Robert Mantell and a strong co. presented Monbars 10 to light business. Mr. Mantell gave a good impersonation of his part. Charlotte Behrens Mantell as his leading lady was excellent. Both were received with marked favor. The performance throughout was an artistic success. White Crook 11 to light business and did not give general satisfaction. The Merry World 14.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Louis Morrison in Faust 14. The Merry World 20.==THE BRADLEY (George Bradley, manager): The Gonzales Opera co. opened 13 in Gir-

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off. Crooks to good business, pleasing performance; change of bill afternoon and night. Buffalo Bill's Wild West May 7.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): "Jephthah and His Daughter," fifth and last number of High School lecture course, was presented 10 to the largest audience in the history of the house and was a success in every way. House dark week of 20. Coming: My Wife's Friend.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Robert G. Ingersoll 16 to largest house of the season. John F. D. John's rep'y to Ingersoll 20.

FORT WAYNE.—MASONIC TEMPLE (Strader and Smith, managers): Kellar 8 to large business and very well-pleased audience. Robert Mantell 9 to big business. Charles E. Blaney's A Baggage Check 10 to fair business; very good performance. Fort Wayne Lodge, No. 155, second annual benefit 13 to very large business; receipts, $1,000.==THE EMPIRE THEATRE (L. Heilbronen, manager): Anderson Theatre co. week of 9 to fair business.

MARION.—WHITE'S OPERA HOUSE (E. L. Kinnemare, manager): The White Crook pleased a good house 10. The Hyer Sisters 13, 14 gave satisfactory performances to fair business. The Private Secretary 18, the Flints 20-25.==THE ALLEN (M. B. Edmeston, manager): Gilbert Opera co. gave an excellent performance of The Mascot to a fair house 13. Two Old Cronies 18.

NEW HARMONY.—THRALL'S OPERA HOUSE (Al Gilbert, manager): Episcopal Church entertainment 10, 11 to crowded houses both nights. Coming: Sadie Raymond in Daisy the Missing Girl.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Wolford, Holmes and Sheridan co. 9-11 to big business and general satisfaction. The Gilbert Opera co. in The Mascot 16.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): House dark 6-11. The Turkish Bath which had been billed for 11 having been canceled by Manager Curtis. A Wild Goose Chase 16.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (James B. Dickson, manager): Halford, Holmes and Sheridan co. in melodrama 13-15 at popular prices to fair business.

GOSHEN.—THE IRWIN (Frank Irwin, manager): A Trip to Chinatown to a large and highly delighted audience 7. The Girl I Left Behind Me 13 was very acceptably rendered, but to only a fair house.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Two Johns 10 gave a fair performance to a fair house. House dark 13-18.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Merry World 11 pleased a large audience. Little Christopher 15 to a large audience. The Smugglers 16; Mystic Mountain 17.

PERU.—PAVILION (F. X. Krutzer, manager): Brackett's Trilby co. (pirated) 9 to poor business. They closed here and returned to Chicago.

VINCENNES.—MCJIMSEY'S OPERA HOUSE (Guy McJimsey, manager): Hasty Brothers in A Wild Goose Chase drew light house 10; play poor and co. not up to the average. Daisy the Missouri Girl 15; Thalien Club, local talent, will present A Rice Pudding 17.==ITEM: Hasty Brothers will close their season at Lebanon, Ind., 17.

FRANKFORT.—COLUMBIA THEATRE (Anghe and Bennefield, managers): The Merry World 13 to small house. The performance was one of the finest of the season. Private Secretary 23; Elden's Comedians May 4-9.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): Lincoln J. Carter's Fast Mail gave a very good performance 9 to fair house. Robert Mantell in The Queen's Garter 11; excellent co. to good house. Robert G. Ingersoll, lecture on "Why I Am an Agnostic" 14; good house.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): A Green Goods Man 13 has canceled. Two Old Cronies 24; My Wife's Friend 22.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Fitz and Webster in A Breezy Time 13 to a small audience; co. fair. Private Secretary 22; Outcasts of a Great City 30.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Robinson's Stock co. 6-11; poor performance to poor business. The Merry World 15; good performance to fair business.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Daniel Kelly in Outcasts of a Great City 9 to small house; performance only fair. Alba Haywood 14 pleased a small audience. Home talent 18-20; William C. Andrews 25; Anderson Theatre co. May 11-16.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): House dark 6-11. Murray and Mack in Finnigan's Ball 13.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): House dark 6-11. K. of P. Minstrels June 10, 11. ITEM: Roof of Opera House was slightly damaged by fire 12.

BOISE CITY.—COLUMBIAN THEATRE (James A. Pinney, manager): Finnegan's Ball 11; Leopold Godowsky 13.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Shore Acres 9 drew the banner house of the season. Every available foot of space in parquet, dress circle and balcony was occupied and the gallery fairly well filled. The play was presented in a capable manner and the big audience expressed its delight in frequent outbursts of applause. Archie Boyd as Nathaniel Berry does a fine bit of acting and is a worthy substitute for Mr. Herne in the part. He was effectively supported, the cast being strong throughout. The Adeline Warden co. in repertoire week of 13 opened to the usual big first-night house. The opening play, A Man in a Thousand, was fairly well done and was favorably well received. Marie Tavary Opera co. 25; Anne E. Davis' repertoire co. week of 27. The Turner Music Hall closed its season 18. The attendance has been satisfactory, and the quality of the vaudeville performances excellent.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Thomas Keene in Richard III. drew a packed house 9.==ITEM: The Peavey Grand will be known hereafter as the Grand Opera House.—Sioux City Lodge B. P. O. E. No. 12 entertained Thomas Keene and Frank Hening after the performance 9. Mr. Keene delivered a short and appreciative address, after which he gave "Othello's Defence." Mr. Hennig delivered "Anthony's Oration." Music by local members and refreshments ended a pleasant evening.

DAVENPORT.—BURTIS OPERA HOUSE (Becker and Kindt, managers): Sylvester 9; excellent performance to a crowded house. The Anna E. Davis stock co. closed a week's engagement 12 to fair business. Thomas Keene 17; Shore Acres 19; Robert B. Mantell, booked for 21, cancelled on the alleged ground of his inability to pay the excessive railroad fares. Marie Tavary Grand English Opera co. will sing Lohengrin 23 for the benefit of the management.==NEW GRAND OPERA HOUSE (Otto H. Lahrmann, manager): Sylvester 12 pleased a large and appreciative audience. Professor N. W. Hanson, hypnotist and mind reader, to light houses 13, 14. Twentieth Century Girl 19. The season at this house closes May 4.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and B. B. Morss, managers): John Dillon 14; good house; very pleased audience. Sons of Veterans give a dramatic entertainment 31 called The Reveries of a Bachelor. Columbia Opera co. May 8.==ITEMS: The annual meeting of the stock holders of the Grand was one of the largest ever held, and the report of the officers were well received, as the theatre has made more money the past season than in any previous one. First annual banquet of The New Man's Club held on 8 was a big success.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Baggage Check 6, 7; good business; performance good; the co. was prepared for the occasion and legislative jokes were numerous. Shore Acres 11, with matinee; performance excellent. Thomas Keene 13; Nat Goodwin 16; Twentieth Century Girl 17; Tavary Opera co., 21; Nellie McHenry 23.==GRAND OPERA HOUSE (William Foster, manager): Si Plunkard packed the house for three performances 10, 11, with matinee performances good. Chase-Lester co. 13-18.

CHEROKEE.—GRAND OPERA HOUSE (Sanford and Moore, managers): Thomas W. Keene in Richard III, excellent business 10. Receipts, $145.18. High School commencement exercises 17.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Anna E. Davis and co. opened 13 at popular prices in A Princess of Paris to capacity of the house with excellent prospects for good patronage throughout the week. Mollie Fuller, with John T. Kelly and Gus Williams in The Twentieth Century Girl 20; A Trip to Chinatown, with Harry Conor and Geraldine McCann in their creations of Welland Strong and the Widow 22. Eunice Goodrich 27-May 2.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Thomas Keene in Othello 16; Si Plunkard co. 20; Nellie McHenry 24.

INDEPENDENCE.—GRUBNEY OPERA HOUSE (R. M. Campbell, manager): John Dillon in Wanted the Earth 11; good house; general satisfaction. W. M. R. French, lecturer, 21.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): Herbert and Reynard's Comedy co. and Canine Paradox 18 for a week stand, opened with a full house.

FORT DODGE.—FESSLER OPERA HOUSE (Rankin and Smith, managers): Redmond Dramatic co. week of 5 at popular prices; first-class performances and good business. House dark 12-19.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Shore Acres 10 to S. R. O. Elks Minstrels 13; full house; netting charity fund about $600. Thomas W. Keene in Richard III. 15; large audience. Twentieth Century Girl 22; University of Michigan Glee Club 25.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Dark 13-18. Shore Acres 29; Twentieth Century Girl 24.

CARROLL.—GERMANIA OPERA HOUSE (Hoeft, manager): House dark.==ITEMS: Fred L. Kent is in the city to assume the management of Christy's U. T. C. co. He has engaged all the people and starts out on the road from Carroll May 2. George E. Kempton acts as advance agent.

ALGORIA.—CALL'S OPERA HOUSE (C. H. Blossom, manager: Dark 13-18.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): House dark past week, except for two benefit performances by the members of Topeka Lodge No. 204 B. P. O. Elks 7, 8, on both of which nights the house was crowded to suffocation with our best citizens. The first part of the performance was a white face minstrel entertainment (with four end men, "blacked up," to lend "color" to the affair,) in which Julius Weidling, Will Haskell and Paul Torrington sang some new songs and cracked a number of new jokes, and a very fine quartette composed of Frank Alderson, H. L. Shirer, Ed. Smith, and Harry Overholt rendered a number of choice selections. In the second part Jones and Copeland did a very clever double song and dance, and Charles Brown also indulged in some excellent terpsichorean relaxations, followed by Otto Eckstein, who rendered a capital comical stump speech.—The third part was a burlesque circus in which Messrs. Weidling, Atwood, Pierce, Torrington, Smith, Haskell and Sampson made the fun fast and furious. Taken as a whole it was probably the most satisfactory amateur performance seen here in many years. Stuart Robson 13; Tavary Opera co. 14.

WICHITA.—CRAWFORD'S OPERA HOUSE (E. L. Martling, manager): House dark week ending 11.

PITTSBURG.—OPERA HOUSE (D. O. Lane, manager): Haynes Opera co. canceled date for 11 on account of illness in co. Nevada the Gold King by local talent 17 for benefit of Pittsburg Wheelmen.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Salter and Martin's U. T. C. had a big house, both afternoon and evening of 11. Their street parade was the biggest thing seen here in some time; performance good. Clay Clement 21.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (E. J. Hess, manager): Vandyke and Eaton played a week's engagement 6-11 at popular prices. Good co.; crowded houses every night.

OTTAWA.—ROBRAUGH (Charles H. Ridgway, manager): Charles B. Marvin's Players in repertoire 6-11. This co. is above the average and played to fair business. Lang's Phonograph Concert co. 13. Prof. Dyche, lecture, 17.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Salter and Martin's U. T. C. to good business 7. The co. is the best of its kind that has been here in years.==MANNING'S OPERA HOUSE (Grant Maus, manager): Van Dyke and Eaton's co. 13-18.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Rev. S. E. Buser on "The Homes of America" 7. The Bicycle Girl 16.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Tennesseean Jubilee Singers 16; Juno Barrett co. 20-25.

WELLINGTON.—WOOD'S OPERA HOUSE (Ann M. Black, manager): U. T. C. (Salter and Martin's) 6 to S. R. O. Co. carries a fine band and orchestra.==AUDITORIUM (Charles J. Humphrey, manager): Lecture by Richard Hubbard, ex-Governor of Texas; 11 to a small audience.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager): House dark week ending 12.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager): Fort Riley Comedy co. (local attraction) 11 to a fair house. Sharpley's Lyceum Theatre co. 20-25.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): House dark at present.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Black Crook 17. Sells-Forepaugh Circus 27.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Hasty Brothers in A Wild Goose Chase 6; fair house; performance very good. Hoyt's Comedy co. 13-15.

LOUISIANA.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Hugnet, manager): Dick P. Sutton's co. 10, 11, gave three performances including matinee. The co. was poorly patronized. House dark 13-18.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Paradise Alley 11 to a good house. McCarthy's Mishaps 20; M. B. Curtis 24.==ITEM: Richard Jones joined the Paradise Alley co. at New Orleans.

MONROE.—OPERA HOUSE (C. T. Madison, manager): House dark week ending 11. Dick Sutton 13 was cancelled.

LAKE CHARLES.—WILLIAMS' OPERA HOUSE (Paul Sullivan, manager): Edwin Ferry in Ingomar 4 to light house. Primrose and West 5, good satisfaction, crowded house, receipts $400. McCarthy's Mishaps 19.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tukesbury, manager): Digby and Laura Joyce-Bell in Hoyt's A Midnight Bell gave three performances 10, 11 for the Elks benefit to packed houses. Tony Farrell in Garry Owen 13, 14 to poor attendance. One of the Bravest 15, 16 to good business. Jim Hearne in De Mille's Lost Paradise 17, 18; Barney Ferguson in McCarthy's Mishaps 20; Grismer and Davis in The New South 22; The Old Homestead 24, 25; Katherine Rober co. week of 27.==CITY HALL (George H. Libby, agent): Innes' Band played to small business 13. Mlle. Szumowska and Symphony Orchestra 15 was well attended.==PALACE THEATRE (Lewis and Littlefield, proprietors): House re opened 13 under new management with vaudeville to poor business.==ITEMS: Advance Agent Hodgdon, of The New South co., was here 13.—Charles J. Adams, formerly with The Silver Crook co., made an unsuccessful attempt at suicide here 10 by taking poison. Despondency was the cause.—Frank E. Morse, in advance of The Lost Paradise co., was in town 10.—Business Manager Charles C. Tukesbury, of the Portland Theatre, will marry Kitty Niles, of this city, 20.—Work will be begun next month on the new $100,000 play-house to be located on Tree and Oak Streets.—The Elks had a delightful social session 10 in honor of the A Midnight Bell co. Happy remarks were made by all members of the co. and a fine collation served.—At the regular meeting of Elks 13 Exalted Ruler Parsons presented John P. Welch, in behalf of the lodge, with a magnificent diamond charm in recognition of his long and honored official connection with that body.—A Midnight Bell co. jumped from here to Brooklyn, N. Y., 13, playing that place the same night.—The Catholic Society will be seen in minstrels here May 10.—Bartley McCullum has presented the Elks with a fine likeness of himself as Otis Tucker in Neil Burgess' County Fair, which he has been so successful in this season.—The Elks netted $800 from their benefit 10, 11.—Manager Tukesbury was in Boston 15.

AUGUSTA.—OPERA HOUSE (F. A. Owen, manager): One of the Bravest 10 to poor business. The New South 14 for the benefit of the Kennebec Valley Baseball Club. The largest audience of the season. Joe Ott in The Star Gazer 22, benefit of the ushers.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): One of the Bravest 9 to a very small house and dissatisfied audience, as the performance was very poor. Tony Farrell in Garry Owen 17.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Lillian Tucker co. to good business for entire week of 6. One of the Bravest to a light house 13.==ITEMS: Milo Harrington played the part of Larry Howard in One of the Bravest for the first time, in place of Allen Hinkley.—George R. Donaldson, former manager of the Manola-Mason Quartette, leads the quartette in One of the Bravest.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): A Midnight Bell 8 to a packed house; general satisfaction. One of the Bravest 11 to light business. The New South 15, 16 for the benefit of the Bangor Baseball Association.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: House dark 7-14.==ITEM: Mr. Sanders, who was awarded the lease of the house for two years, failed to furnish satisfactory bond, and the next highest bidder received the contract. W. G. Mellinger is now lessee and manager.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Keene, the magician, entertained to a small audience 13. Walter Kennedy 16-18.

LONACONING.—RYAN'S OPERA HOUSE (Maryland Supply Company, managers): House dark week of 20.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): A Country Circus gave Springfield the first Spring taste of Sawdust 10. The specialties were good. Frohman's co. gave a very entertaining evening with The Gay Parisians 11, in which every part was adequately taken, W. J. Ferguson and Josephine Hall being particularly pleasing. Conroy and Fox showed their farce, O'Flarity's Vacation to a fair-sized audience 13, and the two principals kept things lively. Daly's co., under the efficient direction of Arthur Rehan, gave a delightful presentation of A Midsummer Night's Dream 13. The well-fitted players, the scenic effects and fascinating music make their fantastic comedy a bright spot in the theatregoer's memory. Joe Jefferson gave his immortal Rip to a capacity house 16. Age does not wither nor custom stale its drawing power. The Black Crook 17; Robert Hilliard in Lost—24 Hours 20; Kate Claxton in The Two Orphans 21; Orpheus Club Concert 22; Della Fox in Fleur de-Lis 24; Sousa's Band 25.==ITEMS: General rehearsals of the all-star production of The Rivals, which has its first public performance at the Court Square Theatre May 4, will be held in this city the last week in April. Joe Jefferson will remain here that week, and Nat Goodwin, Francis Wilson, William H. Crane, E. M. and Joseph Holland, Mrs. John Drew, Julia Marlowe and Robert Taber and Fanny Rice will be playing within easy reach of Springfield. The opening here is flattering to local pride, and the house will undoubtedly be the crush of the century. It is also interesting that New York, Chicago or St. Louis will get no more performances than this city—a one night stand. It is a wonder that Bernhardt and Irving attempt to play here at high prices, when we could see "Professor Clark," after giving "French, German, Irish, Scotch and American solos" for "Part 1," ditto "Part 2," by "dancing twenty-five steps upon a one-half inch rim of a common peck measure," being the only one in this country that performs this feat at the present time"—and all for twenty-five cents; reserved seats, thirty-five cents. In a recent vaudeville bill here the printer or someone was responsible for the statement that Smith and O'Brien would appear "in their effective electrocution of popular songs and dances."

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The house was dark until 14, when Cosgrove and Grant's co., in The Dazzler played to good business. Many old favorites were in the co., and they received a warm welcome. Max Miller, Ida Roger, Raymond Finlay and wife were among the funmakers who have been here before with it. Charley's Aunt 16; The Old Homestead 17, 18; The Lost Paradise 20, 21; John Rusk in Girl Wanted 22.==MUSIC HALL (W. H. Boody, manager): John F. Ward's co., led by Trixie Friganza, in Delmonico's at Six 9-11, did not give as strong a performance as might have been expected, and business was only fair. Ed. F. Rush's White Crook Burlesque co. amused good houses 13-15 with matinee. The cast is much the same as when seen here before, and is led by Nellie Franklyn. Grimes' Cellar Door 16-18; Iola Pomeroy in repertoire 20-22; Dr. Bill 23-25.==ITEMS: W. Alonzo Owen has resigned as musical director of Music Hall, and is succeeded by P. M. Lederman.—Treasurer Maddocks, of the Opera House, is still unable to attend his duties.—Ida Rogers, of The Dazzler co., was entertained by friends during her stay in town.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): A Midsummer Night's Dream was presented by a good co., and was very handsomely staged, to a small but well-pleased audience 9. The New South drew fair houses matinee and evening 11. It deserved full houses. James M. Brophy and Rosalie Knott made hits in the leading roles. Charley's Aunt kept a good-sized audience convulsed with laughter 14. Etienne Girardot in the title role was ably assisted by every member of the co. The Gay Parisians, for the benefit of the local Order of Elks 22; Richard Golden 24; Superba 29, 30.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Wilbur Opera co. closed their week's engagement 11 with a record of unprofitable business. Joe Ott 16; Corse Payton 20-25; The New South May 1, 2.==RICH'S THEATRE (Edward E. Rich, manager): James B. Mackie in Grimes' Cellar Door 9-11 did a fair business. Land of the Midnight Sun 13-15 gave good satisfaction to top-heavy houses. How Women Love 16-18; New York Vaudeville co. 20-25.==WONDERLAND THEATRE (E. J. Martin, manager): American Gaiety Girls 9-11 returned and did a poor business. White Crook co. 16-18.==ITEM: John H. Walsh of Tompkins' Black Crook co. spent several days at his home in this city the past week. The co. expect to play all Summer and may make a trip to Mexico.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Coon Hollow 11, return date, did good business and pleased all. Peck's Bad Boy 13 to fair house; fair performance. Delmonico's at Six 14 should have attracted a larger house, as all who did attend were well pleased. Conroy and Fox in O'Flarity's Vacation 16 did well and gave a good performance. Minnie Seward with band and orchestra 20-25; Morrison's Faust May 4.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Coon Hollow 9 played return date to fair business. Daly's Midsummer Night's Dream 11 to good house; scenic effects splendid, the handling of the lights being especially fine. Paderewski played to S. R. O. 14. In spite of the excessive heat and the crowded house, Paderewski insisted on every window and door being tightly closed, and, as a consequence, two ladies fainted. Conroy and Fox did poor business in O'Flarity's Vacation 15; stars especially good.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Conroy and Fox in O'Flarity's Vacation 10; poor business, but an excellent performance. The Charles K. Harris Comedy co. 20-25.

MARLBORO.—THEATRE (F. W. Riley, manager): Nickerson's Comedy co. played to fair business 6-11; co. contains thirty-five people and band. The cornet solos of Mr. Nickerson were especially fine. Alice Harrington in Ingomar and Lady of Lyons 15, 16; Land of the Midnight Sun 18; Highland Club Minstrels 20; Lost Paradise 22; Joe Ott 25.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): Daly's co. in A Midsummer Night's Dream 10 to fair audience. The co. has the finest scenery seen here in many years. The piece was magnificently staged. It is a pity a larger audience was not present. Manager Cross notified the public over his own signature what they would see. Charley's Aunt 13 to fair-sized audience.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Jules Grau's Opera co. in The Tar and Tarter 14 pleased a fashionable audience. The vocal and musical selections were excellent and generously encored. The New South, return engagement 30; Ward and Vokes in A Run on the Bank May 6; Palmer's Trilby, under direction of W. A. Brady, 14.==ITEM: Matt Grau, business manager of Tar and Tarter, was formerly a Milford boy, having lived here thirty years ago.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Grant and Cosgrove's Comedians in The Dazzler gave an excellent performance 9 to a good audience. A Country Circus 15 to good business. Lost Paradise 16; Ed F. Rush's White Crook 18; Gus Bothner's Bunch of Keys 20.==CITY HALL: A very successful minstrel performance was given by the members of the Highland-Comus clubs 8 to a full house.==ITEM: Treasurer Flynn of the Opera House, after an illness of several weeks, is again at his post in the box-office.

WESTFIELD.—OPERA HOUSE (A. H. Furrows, manager): The High School Dramatic Association 10 in Our Boys gave a very acceptable performance. Conroy and Fox 14 gave a very fine performance to a very slim house. Tar and Tartar Comic Opera co. 15 gave a delightfully pleasing entertainment to a small audience.==ITEM: The Lilliton Comic Opera co., booked for 20, has canceled, owing to the principal singer being ill.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): The Dazzler played 10 to a fair house and gave good satisfaction.

PALMER.—ODD FELLOWS' OPERA HOUSE (A. H. Hills, manager): Colonel Robert G. Ingersoll delighted a good audience 7. Coon Hollow gave a fine entertainment 25. Special train service from Monson brought a good number from that town. The proprietor of this house have decided to make alterations in the stage the coming Summer so that it will be nearly fifty feet high.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Coon Hollow 9, 10 to an unaccountably poor business. A Midsummer Night's Dream 18; good attendance and performance. Black Crook 16; Neil Burgess 17.==THE EMPIRE (Delmore and Wilson, managers): Peck's Bad Boy 9-11 to good business. Ethel Tucker co. 13 and week to fair houses.==ITEM: Manager Kendall, of the Opera House, has booked a large number of strong attractions for next season.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): Lost Paradise 14 to fair house; excellent co. and fine performance. Richard Golden in Old Jed Prouty 23; Dr. Bill 29.

LYNN.—THEATRE (Dodge and Harrison, managers): The Sawtelle Dramatic co. week of 13 to good business. The Country Circus 20; The Gay Parisians 21.==MUSIC HALL (Dodge and Harrison, managers): House dark 13-18.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): The White Crook co., booked for three nights and opened 13, had their license revoked 14 and left town. The Mayor and Aldermen decided that the performance was indecent.==MECHANIC HALL (Andrews, Moulton and Johnson, managers): W. A. Brady's co. The New South 20.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, Edward W. Emerson, in Hobbies, drew a medium-sized audience 9; co. weak, performance poor. An excellent co. presented How Women Love to light business 13. Land of the Midnight Sun 17; Joe Ott in The Star Gazer 18; The Shaughraun 20.

AMESBURY.—OPERA HOUSE (F. S. Collins, manager): The Dazzler played to a small but well-pleased audience 13. The Country Circus 17, Girl Wanted 23.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The French Folly co. gave a good performance to fair business 11; the specialties were excellent. Cecil Spooner and co., with a change of programme each evening, played to good houses 13-18, Miss Spooner is a clever dancer.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Andrew Mack has canceled his date 23. Conroy and Fox in O'Flarity's Vacation 18.==ITEM: Manager N. J. Lawler has again been reappointed manager of the Opera House.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Delmonico's at Six 13; fair performance to light business.

PLYMOUTH.—GRAND OPERA HOUSE (A. A. Petty, manager): How Woman Love 14 to fair business; performance good. Joe Ott in The Star Gazer 17.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (John T. Condon, manager): After an absence of many years Nat Goodwin was seen in A Gilded Fool 11. An audience which packed the house enjoyed the excellent work of Mr. Goodwin and his co. The Girl I Left Behind Me 15.==GRAND (O. Stair, manager): Lost in New York 13-18 seems to be an ever welcome visitor, judging from the size of the audiences and the hearty evidences of approval given all the prominent features of the play. Hands Across the Sea 20-25.==ITEM: Daisy Lodge, B. P. O. E., will give a benefit performance 17, 18. A long list of excellent specialties will be given, and the performance will be of a continuous nature, commencing at 4 and lasting until 11 P. M.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Frank Tucker Comedy co. 6-11 in repertoire to fair business. The co. is very good and pleased the people. Hands Across the Sea 18 instead of 13, as was announced.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Louis James 10, 11 drew fair houses; co. very good. Side-Tracked 13; Human Hearts 14; Girl I Left Behind Me 18.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): The Derby Winner 9 to poor house but good entertainment. A Trip to Chinatown 13 satisfied fair-sized audience. Darkest Russia May 4.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): 8 Bells 7 to good house. The performance of the acrobats was the finest thing of the sort ever seen in the city. Side-Tracked 15.==THAYER'S OPERA HOUSE (H. A. Thayer, manager): House dark week of 6; Hands Across the Sea 15.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Human Hearts 15. Effie Ellsler in As You Like It comes 20.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Hands Across the Sea, for the benefit of the ushers, to the smallest house of the season 13.

BATTLE CREEK.—HAMBIN'S OPERA HOUSE (E. R. Smith, manager): The Yaw Concert co. 8 delighted a fair audience.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Dark 13-17. Hands Across the Sea 18.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Louis James in Othello 9; small house; performance excellent. Human Hearts 13. Side-Tracked 14 to small houses. Chimes of Normandy by local talent 16. The Girl I Left Behind Me 17. Chimes of Normandy 18; Effie Ellsler 23.

COLDWATER.—TIBBET'S OPERA HOUSE (J. F. Jackson, manager): Robert G. Ingersoll lectured to a good house 9; John J. Lewis 20.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Lecture by John P. St. John 13.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Side-Tracked 8 to fair business; good satisfaction. The Girl I Left Behind Me 16.

SAULT STE. MARIE.—SOO OPERA HOUSE (G. G. Scranton, manager): Rhea 7, 8 presented Nell Wynn and Josephine to fashionable and well-pleased audiences. The entire house was sold out both nights at advanced prices.

MANISTEE.—OPERA HOUSE: Rhea in Josephine, Empress of the French, March 31 to a large and fashionable audience.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): House dark 6-11.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Robert J. Burdette 9; fair house; most excellent entertainment. Uncle Josh Spruceby 10 to large house; fine band and orchestra, but poor co. The Wicklow Postman 18; Amy Lee and Frank Doane 24.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): House dark 7-13; Slayton's Jubilee Singers 17.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The Corinne Opera co., without Corinne, gave a very poor performance to a fair house 7. The manager in a card in the evening paper guaranteed Corinne's appearance, but she failed to show up. Sowing the Wind 13.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Miss Harum Scarum to poor business 15; Hi Henry's Minstrels 20; John Stapleton co. 25; Perry the Hypnotist 21-24.

FERGUS FALLS.—LYCEUM THEATRE (W. F. Smith, manager): The Slayton Jubilee Singers 13. The best co. of this kind ever here. Uncle Josh Spruceby 21; Remenyi 22.

DULUTH.—LYCEUM (L. N. Scott manager): Sow-

ing the Wind 9 to full house; strong play and excellent performance. Sol Smith Russell 13, 14 in Rivals and An Every Day Man to good business. Miss Harum Scarum 16.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The Merry World 6; good business. Clay Clement 16; Bach and Bower's Minstrels 17, 18.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): House dark 6-11.

MARSHALL.—OPERA HOUSE (M. E. Deering, manager): A grand concert given by Mayo Rhodes and support was well attended 10. Prof. Gentry's Dog and Pony Show turned people away 6, 7.

ST JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): The Little Nugget co. drew but few people 10. Nat Goodwin 14; Stuart Robson 15; Nellie McHenry 18.==THE NEW CRAWFORD THEATRE (Frank F. Hart, manager): This theatre has been dark for some weeks, and its future is clouded in uncertainty.==ITEM: Manager Philley, of Tootle's, goes East in a few weeks for a visit to relatives and to book for next season.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Salter and Martin's U. T. C. co. 21.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Jessie Mae Hall in repertoire 6-11; business light; performances satisfactory. Salter and Martin's Uncle Tom's Cabin co. 18; Clay Clement in The New Dominion 20.

CLINTON.—OPERA HOUSE (H. Branum, manager): House dark 6-11.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager), Clay Clement in The New Dominion 23.

INDEPENDENCE.—MUSIC HALL (Joe H. Border, manager): Weber Specialty co. 13-15; Salter and Martin's Uncle Tom's Cabin co. 16.

MACON.—JOBSON'S OPERA HOUSE (F. W. Geiselman, manager): House dark 13-18; Weston's Comedy co. 19-25.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Sidney J. Lowenburg, manager): Lillian Lewis 3 to fair business.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): Dark past week.

COLUMBUS.—THEATRE: Dark.

MONTANA.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): Stewart's Comic Players in U and I 13; Hoyt's A Texas Steer 17.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): U and I 10 to a small house. A Texas Steer 16.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): House occupied the last two weeks by Elliott and Butts, Evangelists. A Texas Steer 23; Sinbad May 7.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): The Wicklow Postman played to big business 6-8. James Post and co. in U and I 14, 15; Frederick Warde 16-18.

NEBRASKA.

LINCOLN.—THE LANSING (Ed A. Church, manager): Weaver's Komedy Krew week of 6 to good business. Sherwood Concert co. 14; Katie Putnam 15; Stuart Robson 16; New York Specialty co. 20.==THE FUNKER (F. C. Zehrung, manager): Tavary Grand Opera co. 9 to fair business. Shore Acres 15; Robert Mantell 30.

GRAND ISLAND.—FARTENBACH'S OPERA HOUSE (A. B. Renard, manager): Bowman and Young's Minstrels 11 to small audience, owing to rainy weather. Woodward Theatre co. 12-20.

WAYNE.—OPERA HOUSE (Col. James Britton, manager): Nashville Students 22; Chicago Ladies' Quartette May 1.

KEARNEY.—OPERA HOUSE (Richard L. Napper, manager): Neno Novelty co. 10 gave a very pleasing performance to a small audience. Bowman and Young's Minstrels to good house; good co. Co. closed its season here.==ITEM: Ren Hake, of this city, formerly with Only a Farmer's Daughter co., left a few days ago to join Bert Martin's stock co., of St. Joseph, Mo.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The comic opera Captain Kidd received its initial presentation 14, 15 to appreciative houses. The Dazzler 16.==PEOPLE'S THEATRE (Cliff W. Grant, manager): Ada Gray in repertoire 13-18.==ITEM: Walter Lewis the composer and Bert Taylor the librettist of Captain Kidd must have felt amply repaid at the success that attended the first production of that opera, and not only the piece itself but the cast shows the hard labor that has been put into it.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The New South drew a large audience 8 for the benefit of the stage hands. Nickerson's Comedy co. opened for a week's engagement 13 to good business.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): A Country Circus 18. The New South, for the benefit of the stage hands, 21.

EXETER.—OPERA HOUSE (J. D. P. Winget, manager): After being dark three weeks, One of the Bravest was advertised for 17, but no agent arrived with paper, although word was received that he was on the way; Hoyt's A Bunch of Keys 21; The Old Homestead 23; Sousa's Band 30.

NASHUA.—THEATRE (A. H. Davis, manager): Conroy and Fox, return date, to S. R. O., 9. A Country Circus gave a fine performance to fair business 13. The Old Homestead, with Geo. Wilson as Joshua Whitcomb, to good business 15.==ITEM: Mrs. Kimball, of The Old Homestead and formerly of this city, was sented with a magnificent basket of roses by Nashua friends.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, manager): For Fair Virginia opened to a fair house 13. Mr. and Mrs Whytal were frequently applauded. They were ably assisted by an excellent co. The Great Northwest 20-25; Trilby 27-May 2.==H. R. JACOBS' THEATRE (M. J. Jacobs, manager): The War of Wealth, with its grand scenic wonders and an excellent co., has been giving general satisfaction 13-15; Rice's 1492 16-18. The White Slave 20-25; Ward and Vokes 27-May 2.==ITEMS: T. W. Miner will be given a reception 20, the occasion being the first presentation of The Great Northwest in which he is interested.—Robert Neil, of this city, has been engaged for a part in The World Against Her.—Barnum and Bailey's Circus is due here May 7.—The performance of The Rivals, which was to have been given with a star cast in this city on the afternoon of May 8, has been abandoned.

TRENTON.—TAYLOR'S OPERA HOUSE (W. R. Williamson, manager): Cleveland's Minstrels played to a fair audience 10. The only redeeming feature of the entertainment was the juggling and acrobatic work of a troupe of Japanese. Eugene Tompkins' clever co. presented The Black Crook 11 to a large audience. The scenery and costumes were magnificent. The Waite Comedy co. (Western) opened the week to big business 13. This co. gives some of the best popular priced performances seen here. For Fair Virginia 25; The Ideals 27-May 2.

DOVER.—BAKER OPERA HOUSE (William H. Baker manager): McDoodle and McPoodle by Rice and Barton's Comedians to a large and well-pleased audience 13; Alabama 16; Leonzo Brothers in repertoire 20-25.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): W. S. Cleveland's Minstrels 15 pleased a good-sized house. Among the number of bright acts the Japs stand out prominently, their feats being marvellous in rapidity, skill and ease in execution. Alabama 17. The Great Northwestern 18. Camille D'Arville in Madeleine, or The Magic Kiss, 20. Fantasma 22; farce by Sophomore Class Rutger's College 24.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Cleveland's Minstrels 9 to a crowded house. Vantinie's Vaudeville 14 to good sized audience. Rice and Barton's McDoodle and Poodle 17. Morrison's Faust 22.

BELVIDERE.—NEW OPERA HOUSE (Widener Brothers, managers): Fisher's A Cold Day co. 15 to fair house and best of satisfaction. J. W. Harrington in Rube Stacy 25.

BOONTON.—OPERA HOUSE (S. J. Green, manager): The Burglar (benefit hose co.) 11 to large business, excellent performance. Peep o'Day (local), benefit engine co., 17.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Minnie Lester co. in a repertoire of popular plays week of 13; attendance good. William Morris in Michael Strogoff 23-25.==ITEM: John W. West, the popular young comedian, late of On the Mississippi co., has arrived home for the summer. He exhibits some good press clippings and reports he has signed with Keogh and Davis for next season.

ELIZABETH.—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): Fantasma 23, 24.==LYCEUM THEATRE (A. H. Simonds, manager): Frilby, presented by members of the Elizabeth Athletic Club, played to S. R. O. 11-13. For Fair Virginia 27; Coon Hollow 28; Robert Hilliard May 2 (return date).

PETERSBURG.—ACADEMY OF MUSIC: Emily Bancker presented Our Flat to a small audience 16.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): The Tornado 4 to good business and good performance. Carpenter's Juvenile Red Riding Hood 6 to fair business. The U. Pa. Glee Banjo and Mandolin Club gave an enjoyable performance to a packed house 7. Cleveland's Minstrels played to a $700 house 14. George Monroe's A Happy Little Home 17, 18. Thomas Shea in repertoire week commencing 20.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. Degraw, manager): Dark 13-18.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Enoch Arden by local talent 10; performance excellent; receipts $131. Uncle Hiram co. 18.

MILLVILLE.—ACADEMY OF MUSIC (A. R. Rocap, manager): A. Q. Scammon in A Burglar to fair business 1; performance excellent.

PLAINFIELD.—MUSIC HALL (Rich and Maeder, managers): Alabama 15 to light house; good performance. Cleveland's Minstrels 17.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (B. F. Davis, manager): Dark 5-11.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): The Waite Comedy co. opened the week of 13 by a matinee of A Noble Outcast. In the evening the bill was changed to Uncle Reuben, in which Manager James R. Waite showed that he was a clever impersonator of Yankee characters. The specialties were by the Gleasons and Alfred Kelcy. The engagement closes 17. Loie Fuller and co. 18; Della Fox in Fleur de Lis 23; The Bostonians in Robin Hood 25.==LELAND OPERA HOUSE (Fred F. Proctor, manager): 1492 appeared 9. J. K. Emmet was here 10, 11 in Fritz in Love. The support was fair, especially the children. The audiences were large and the star's dancing made a hit. Etelka Wardell opened a week's engagement 13 in the very sensational Diamond Breaker. The house was crowded in all parts, and the gallery gods were feasted with scenes not to be witnessed outside of the covers of a dime novel. Scott Marble has provided a series of hairbreadth escapes well calculated to make the youngsters' hair stand. Julia West, E. T. Foreman and James Ten Brooks play the comedy parts. Peck's Bad Boy 20-22, Alabama 23, 24; The Dazzler 25.==ITEMS: After the first performance of Fritz in Love, 10, Mr. Emmet was served with a warrant of attachment for balance due the undertakers on account of the star's father's funeral. No property—not even a trunk—was found that belonged to him, and he told the officers that the only interest he had in the co. was his monthly salary.—Under the management of Woodward and Davis, Prof. Lee, the celebrated hypnotist, returned 13 and gave exhibitions of his skill at Odd Fellows' Hall.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Seidl's Orchestra gave satisfaction to good business 10. Rice's 1492, including Richard Harlow and Bessie Bonehill 11. Joe Ott in The Star Gazer 13 pleased a small audience; performance good. In Old Kentucky 16; the Bostonians in A Wartime Wedding 20; the Poughkeepsie Oratorio Society in Alpha and Omega 22; Sol Smith Russell in The Rivals 24; the Waite Comedy co. 27-May 9; Lewis Morrison 12; Euterpe Glee Club (local) 13; Chauncey Olcott in "Mavourneen, Manager Sweet's benefit, 14.==ITEM: The Poughkeepsie Oratorio Society will be assisted by fifty voices from Newburg, making a grand chorus of about two hundred voices.

SYRACUSE.—BASTABLE THEATRE (Frank Hennessy, manager): The Escutcheons, return date, drew well 10, 11. Superba 16-18; the Bostonians 21, 22; Alvin Joslyn 23-25.==WIETING OPERA HOUSE (Wagner and Reis, managers): Devil's Auction drew well 10. Andrew Mack in Myles Aroon (return date) drew well 14, 15. Della Fox 17, 18; Sol Smith Russell 21; Madame Sans Gêne 22, 23.==H. R. JACOBS' OPERA HOUSE (G. A. Edes, manager): John Kernell drew well 9-11. On the Mississippi 16-18; Land of the Living 20-22; Down in Dixie 23-25.==ITEM: William A. Daniels, leading comedian of the MacKay Opera co., spent Sunday, 12, at home here.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Devil's Auction had two large houses 11 and matinee and gave a pleasing performance. Rob Roy 16; Peck's Bad Boy 17, 18; Margaret Mather 20.==RUGG THEATRE (A. A. Fennyvessy, manager): Lewitt's Spider and Fly had big business 9-11. Albini's New Meteors was fairly well attended 13-15. The Two Wanderers 16-18; How a Woman Loves 20-22.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): 1492 was produced before a very light house 13. In spite of this lack of numbers the entire business as advertised was given. Bessie Bonehill seemed to be an especial favorite with the audience, but had to divide the applause of course with Richard Harlow. Little Willie Dunlay, as a newsboy with topical songs, captured the gallery. Peekskillers, who evidently have been saving their money for this event, will be glad to welcome the Waite Comedy co. 20-25.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Uncle Sam 14 to poor house. The play and co. failed to make a very favorable impression. Some of the specialties, however, were good. Russell Opera co. 20; Alabama 27.==KEATOR OPERA HOUSE, North End (E. B. Kenfield, manager): Syracuse University Glee and Banjo Clubs 3 to a large and well-pleased house. The Kohmans opened a week's engagement 13 in Our Jennie to fair house.

UTICA.—OPERA HOUSE (H. E. Day, manager): Superba 10, 11 drew large and enthusiastic audiences. In Old Kentucky 14 (return engagement) to S. R. O.; the performance was greatly enjoyed. Sol Smith Russell 22. Madame Sans-Gêne 27.

FORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Donald Robertson and Brandon Douglass in The Man in the Iron Mask 15 to small but highly pleased audience.==ITEM: Our theatregoers pick out some of the so-called "farmer" plays to attend and let the good things go by.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Black Crook 10 to a S. R. O. house. The specialties were very clever. Selma Herman 11 in Ingomar supported by an excellent co. Miss Herman proved herself an actress of ability and received numerous curtain calls. Maude Hillman opened a week's engagement 13 to big house. Tar and Tartar 20.==ITEM: W. A. Brady was in the city 11 and witnessed the production of Ingomar by Miss Herman.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The Midnight Special 9 to 11 acted a fair house and gave satisfaction. Margaret Mather 22.==ACADEMY OF MUSIC (Olean Music Co., managers): Madge Tucker, supported by a good co., opened 13 for a week in The Buckeye to good business.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Andrew Mack and an excellent co. presented Myles Aroon to good business 11. Donald Robertson in The Man in the Iron Mask 15; good performance, rather light audience. Cecil Spooner 20-25; Rice's 1492, 29; 8 Bells May 1.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Ow. Mandolin Club (local) in concert 13 gave a pleasing entertainment to very large and fashionable audience. Devil's Auction 16.==ITEMS: Sidney Ossoski, business manager of the Shattuck, is in New York on business connected with the house.—Maude Hillman 20 for one week.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Hanlon's Superba was presented before large audiences 13-15. The entire co. was excellent, and gave satisfaction. The staging was praiseworthy. Innes' Band appeared before the houses 14, and their general excellence was fully appreciated. Madame Sans Gêne 24, 25.==COOK OPERA HOUSE (E. G. Lane, manager): Davis and Keogh's On the Mississippi pleased large attendance 13-15. The co., headed by J. J. Farrell, was competent. Down in Dixie 20-22.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Andrew Mack in Myles Aroon played a return engagement 13 and was cordially welcomed by a large audience.

COHOES.—CITY THEATRE (Powers and Williams, managers): Andrew Mack in Myles Aroon 10 to a large and delighted audience. Bessie Overocker, a talented child dancer, had a big benefit 11. Charles Gluck's opera The Sultan, under the direction of Hy C. Jacobs, 15. Peck's Bad Boy 16; The Iron Mask 17, 18.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): No bookings at present.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Princess Rosebud 13, 14, a musical fairy extravaganza; presented by home talent for the benefit of the Ladies' Aid Society of the Baptist church to large and well pleased audiences. Clifton and Middleton Double co. 20-25.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Clifton and Middleton opened 13 in Ranch King to fair business and continued through the week to small audiences. The co. is very good, and an excellent orchestra under the leadership of Victor Behlein is a distinct feature.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Devil's Auction 9; crowded house. Andrew Mack 17; Tar and Tartar 23.

LITTLE FALLS.—SPINNER OPERA HOUSE (H. A. Spinner, manager): Concert by local talent 21; The Dazzler 27; entertainment for benefit of church missionary work 26; home talent minstrels 29.==CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Dark 20-31.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Hausner, the hypnotist, 20-25.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Selma Herman in Leah, the Forsaken, drew a good house 11. Mackay's Comic Opera co. opened a week's engagement 13 to a big house. Faust 20, 21; Tar and Tartar Opera co. 25.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Gorton's New Orleans Minstrel co. played to good business 10.==ITEM: The co. closed their season here 10. They report a very prosperous season.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Mr. Toole gave an excellent performance of Killarney and the Rhine 9, which was greatly appreciated by a fair-sized audience. He was well supported by Lillian De Woolf, whose excellent singing was a feature of the performance.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Minnie Leslie closed week of 11 to good business.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager): Callahan's Faust 16; Chimes of Normandy 23, 24; Baggage Check 27.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Joseph Jefferson in Rip Van Winkle played to the capacity of the house 14. Delmonico's at Six drew fairly 15, 16. Daly's A Midsummer Night's Dream 17, 18.==RAND'S OPERA HOUSE (Gardner Rand, manager): The Chimes of Normandy was presented by the Cosmopolitan School of Art and Language, assisted by Henry C. and James Peakes, to a large house 13.

HUDSON.—OPERA HOUSE: Frank Bush and capable co. in Girl Wanted pleased a fair-sized audience 10.

PLATTSBURG.—THEATRE (W. A. Drowne, manager): The Gormans In Gilhoolys Abroad 10 was an ordinary performance. Tar and Tartar 20; The Dazzler 21; Bunch of Keys 29.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Joseph Callahan in Faust 15 to a fair business.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Rob Roy 17; Gorman Brothers 21; Tar and Tarter 22; Darkest America 24.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Midnight Special, under the management of Harry Bernard, played 11 to only fair business. Devil's Auction 17; 8 Bells 22; Maude Hillman week of 27.==ITEM: City Billposter A. E. Allen has billed the attractions that have appeared here this season and words of praise are heard from every co.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark week of 6-11. Joseph Callahan in Faust 18.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Mackay's Opera co. gave a good performance to light business 6. Devil's Auction 14; Callahan's Faust 17; Lee, the hypnotist, week of 20.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Richard Harlow and Bessie Bonehill in 1492 gave a first-class performance to a large and delighted audience 14. Alabama 20; Sol Smith Russell 25; Peck's Bad Boy 27.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Coming: Morrison's Faust.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): Guy Brothers' Minstrels 20.

SARATOGA SPRINGS.—TOWN HALL: Dark 9-16.==ITEMS: The first annual concert of the Saratoga Vocal Society, assisted by Hettie Bradley, soprano, of Troy, N. Y., and Jennie Ross, elocutionist, of Brooklyn, N. Y., was given in the High School Auditorium 14 to a large audience.—Sam Lang and Dollie Sharp have joined Barnum and Bailey's Circus.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Kennedy's Players 8-11 to good-sized audiences. Ketley's Star Course 13 to a large and appreciative audience. Devil's Auction 15 to a fair-sized audience. Della Fox 16 to a large and well-pleased audience. Margaret Mather 21; Walker Whiteside 23; Conroy and Fox 24; Huntington Stock co. May 2.

GLENS FALLS.—OPERA HOUSE (F. F. Prynn, manager): S. A. Lee, hypnotist, 10, 11, poor business; performance fair. Tar and Tartar 16; fair business; performance very good. The Dazzler 22.

LYONS.—MEMORIAL HALL (John Mills, manager): Actin Hose Fair 15-17; Callahan's Faust 20.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Joe Ott in The Star Gazer 14; small attendance; good performance. Alabama 22.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): In Old Kentucky 13, pleased and drew well. Andrew Mack in Myles Aroon 16; good business. Neil Burgess 20; Bostonians 23; McKay Opera co. 27-May 2; Lee, hypnotist, 4-7.

ONEONTA.—METROPOLITAN OPERA HOUSE (W. D. Fitzgerald, manager): Conroy and Fox in O'Flarity's Vacation 23. Uncle Sam 16; Day, the hypnotist, week of 27.==ITEM: W. W. Neal, of Neal's Comedy co., spent Sunday in town.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Langdon's Dramatic co. 6-11 in repertoire to fair business. They presented for the first time 10 a four-act drama by James K. Collier, of this city, entitled Stonewald. The chief characteristic of the play is its utter lack of plot and action. Emily Bancker in Our Flat 15 to a fair and very appreciative audience. This is one of the very best cos. seen here this season. Wang on 24.

CHARLOTTE.—OPERA HOUSE (M. Gray, manager): House dark 13-18.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker manager): Robert Burdette 6, fair business. Josh Spruceby co. 8, very small audience. Their orchestra deserves special mention. Dr. Eugene May's lecture, "The Ascent of the Matterhorn," 9, small audience. John Griffith in Faust and The Fool's Revenge 13, 14. Frederick Warde 25. A Texas Steer 29.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): House dark at present. Eugene O'Rourke in The Wicklow Postman 14. Jamestown Dramatic Club 23. Amy Lee and Frank Doane 24.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): John Griffith appeared as Mephisto in Faust 8 to S. R. O. Receipts at regular prices were $550. The entire cast was good, and scenic effects excellent. Uncle Josh Spruceby 11, fair business. The co. is poor, and disappointed the audience. Eugene O'Rourke in The Wicklow Postman 16.==ITEM: The annual charity ball of Grand Forks Lodge, No. 295, B. P. O. E. 6 was a great social and financial success.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Nat C. Goodwin 9 to S. R. O. Receipts $2,100. Professor George Smith's Dance Carnival 14, excellent business. William Barry 17, 18;

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Darkest Russia, 27-29.——ITEMS: George Ketcham, owner of the Valentine Theatre, Toledo, has secured a five-year lease on the Grand, of this city, at an annual rental of $7,000. The lease also stipulates he shall expend at least $5,000 for improvements. It is very probable he will also get the Great Southern Theatre, in which case the Grand will be turned into a popular priced house. Charles Miller, a brother of the present manager of the Grand, will be the manager of the house, and Lee Roda will be general manager of the circuit, consisting of Buffalo, Cleveland, Toledo, and Columbus.—Al. G. Field has closed a very good season, and the co. is now in this city.—Sells Brothers and Adam Forepaugh's united shows opened their season here 21, 22.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Two Johns 9 to a small house; performance satisfactory. **William Barry in The Rising Generation 15.**——SQUIBS: **The musical glasses solos by William Stanley, with The Two Johns, was novel and wonderfully pleasing.—Emma Stevens, soubrette of** The Two Johns, is slowly recovering from her late accident, when she had three ribs broken in a railroad wreck, and has not been able to do any dancing since.—Paul Dresser, the comedian and song writer, says this is to be his last season on the road. He will devote his time to the music publishing firm of Howley, Haviland and Co., of which he is a partner.—Will M. Mayo, Jr., dropped in to see his family for a few hours 9.—Albert L. Wilkins, the popular stage manager of Market Square Theatre, will do advance work next season for the C. H. Wilson Comedy co. Mr. Wilkins has made a host of friends this season among the cos. for the manner in which he has staged the plays and looked after the comfort of the performers.—John C. Steward, manager of The Two Johns, is writing a new comedy, which he will produce next season. Mr. Stewart is nearing the finish of his forty-ninth year in the theatrical business.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (C. Baetz, manager): A large and fashionable audience greeted the eminent actor, Louis Morrison, and his splendid co. in Faust 13. The acting and scenic effects were grand, while the apotheosis in the fifth act was superb. Brothers Byrne and their co. of comedians and pantomimists produced their spectacular 8 Bells to one of the largest audiences of the season 14. Their performance is full of life and fun, and a number of startling novelties are introduced. Their scenery is fine, especially the revolving ship. Louis James, under the management of Wagenhals and Kemper, in Othello 20.—ITEMS: Andrew Byrne, of 8 Bells co., who portrays the part of Daniel McGuzzle, met with a very painful, but not a serious, accident during his engagement here, by being struck on the head with a heavy piece of scenery at the close of the last act.—The Metropolitan Opera co., numbering 200 people, passed through here 12 on a "special" en route from New York to St. Louis.—Percy Sage, in advance of Louis James, was here 14.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Sowing the Wind 14; moderate business; fine performance.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Kittie Rhoades Repertoire co. opened 6 for one week, and closed 7, owing to poor business. Denman Thompson's Old Homestead 21; The Two Johns May 5; Turkish Bath 6.——ITEMS: John Dupree, John Kah and Charles Briner, of this city, left 6 for Geneva, O., where they join the band of Walter Main's Circus.—Washington Hoskins has gone to Chicago to join Ringling Brothers' Bill Board Brigade.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark.——PARK THEATRE (Harry E. Feicht, manager): South Before the War 9-11; fair business. The co. is a capable one, and gave good satisfaction. Two Old Cronies 13-15; light business. The comedy has been presented here a number of times.——MEMORIAL HALL (Soldiers' Home): Little Trixie 9; crowded house.——ITEMS: Two members of Little Trixie co. had an altercation at one of our hotels 9, resulting in a cutting affray, but not of a serious nature.—In a few more weeks the business at both theatres will be at an end. The season has been satisfactory, when the financial condition of the country is considered.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): House dark this week.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): Sowing the Wind 8; poor business. Herrmann the Great 13; fair business.

UPPER SANDUSKY.—OPERA HOUSE (Dr. Virgil H. Gibson, manager): The Theodore Martin Concert co. assisted by home talent, for the benefit of Episcopal Church, 8; large and appreciative audience. Robert G. Ingersoll lectured to a packed house on 15; receipts, over $300.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Gonzales Comic Opera co. 6-11; business generally fair. William Barry's The Rising Generation 16.——BLACK'S OPERA HOUSE (George Marks, manager): Dark to 25.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): 8 Bells 13 to one of the largest and best pleased audiences of the season. The work of the Byrne Brothers was the best ever seen here.

FOSTORIA.—ANDRUS OPERA HOUSE (Campbell and Veon, managers): American Theatre co. 9-11, with Saturday matinee; small houses; performance fair. Louis James 17; Sackett and Porter 20-25.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Howarth's Tourists played to a small audience 8; performance poor. Alvin Joslin drew a good house 10.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): William C. Andrews in My Wife's Friends 9; fair and much-pleased house. William Barry in The Rising Generation 13; fair house.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Howard Wall's co. commenced a week's engagement 13 to very good attendance.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): Al. G. Field's Minstrels 8; packed house; audience well pleased with the performance; receipts, $575. Temple Quartette Concert co. 15; Hillman 21; home talent 23.——ITEM: The Patterson Brothers, with Al. G. Field, whose home is in this city, were given a reception after the performance by their friends.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): The Brothers Byrne presented their new edition of 8 Bells 11 to a large audience, their efforts being greatly appreciated by all present. The Sackett and Porter Dramatic co. opened a week's engagement 13, presenting Man and Master to a large house. Kidnapped 14.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Sackett-Porter co. week of 6 to big business. William Barry 20; Louis James 22; Shore Acres May 11.

CANAL DOVER.—BIG 4 OPERA HOUSE (Belter and Cox, managers): Clay Clement 3; good house; first-class performance. Mr. Clement was called before the curtain after each act. Schubert Lady Quartette 15.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Walker Whiteside in Hamlet 14.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Al. G. Field's Minstrels 11 gave entire satisfaction to a large audience. The Old Homestead 20.

LIMA.—FAURET OPERA HOUSE (W. A. Livermore, manager): Sowing the Wind delighted a crowded house 10. The Wilson Theatre co. (pirates) 13. Temptation of Money 14; small house.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Sam T. Jack's Creoles 8; fair business. Herrmann the Great 14. Every seat in the house sold and at advanced prices; performance highly satisfactory.

URBICHSVILLE.—CITY OPERA HOUSE (Elvan and Vanostran, managers): The Schubert Quartette 13; good business; performance good. T. N. Wilson's In Andersonville 16, 17, benefit G. A. R. and S. of V. Hellmann 18 will close the house for the season.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, Walker Whiteside 13 in Hamlet; fair business; good satisfaction. Herrmann the Great 19.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Robert Downing 10 in The Gladiator; fair house. Eugenie Blair was not in the cast owing to illness.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): The Horace Vinton co. 6-11; fair business. Robert G. Ingersoll 17; Haworth's Hibernica 18; De Witt Talmage 22.——ITEM: The Haines Sisters of the Horace Vinton co., and formerly of this city, spent a pleasant week with their grandparents, who reside here.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebraugh and Somerby, managers): Clay Clement in The New Dominion pleased a good audience 9. Charles L. Davis in Alvin Joslin 11. Business fair. The Merry World 23.——ITEM: L. E. Laurence, business manager of The Merry World, was in the city 16.

DEFIANCE.—CITIZEN'S OPERA HOUSE (T. T. Mahony, manager): Sackett and Porter's Repertoire co. 20-25.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): The American Theatre co. at popular prices 13-15; fair audiences. Andersonville, given by home talent, did not draw large houses 9-11.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): Al. G. Field's Minstrels 2; good business.

GREENFIELD.—OPERA HOUSE (Heidingsfeld and Depoy, managers): Stetson's U. T. C. co. March 31 to S. R. O. The audience were not pleased, as many left the house during the performance. Labadie and Rowell co. in Don Cæsar de Bazan 8 to an unusually small audience. The play deserved better patronage, and was heartily applauded by the small attendance. Little Trixie 13.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): Dark 13-18.

OREGON.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Murray and Mack in Finnigan's Ball 10 to a packed house; good satisfaction.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Edgar Selden and his laughable farce-comedy, McKenna's Flirtation, drew a fairly good house. Noss Jollity co. in a composite play entitled The Kodac, were here 10-11. The first night the attendance was small, but the audience got a taste of their quality and the second night the house was packed. This co. was very successful in pleasing. Charles E. Davis' Alvin Joslin to light business 14. Darkest Russia 15 to fair business. This is an entirely new co. and was quite as successful as previous ones in presenting this powerful melodrama. The Ideals Dramatic co. in repertoire 16-18. The first night was only fair and the promise for the rest of the week is not encouraging.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al Garman, manager): Robert Downing gave a fine performance of The Gladiator to a select and well-pleased audience 14. The Thoroughbred 22.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark 13-18.

NANTICOKE.—BROADWAY OPERA HOUSE (James Ketchum, manager): Guy Brothers' Minstrels gave a first-class minstrel performance 10, 11. House dark 13-18.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Carrie Lewis in repertoire 6-11 to fair business. Charley's Aunt 18.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Industrial meeting 6. Trilby, Eastern, 13 to good house; excellent performance. Titusville Dramatic Club May 1.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): House dark 6-11. Trilby 16.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): O'Hooligan's Masquerade, 6, was canceled. U. T. C. comb. 27.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Willard Newell in The Marble Heart 8 and A Fool's Revenge 9 to large audiences. The Midnight Special 10; fair house. Kennedy Players in repertoire opened 13 for week to good attendance. Walker Whiteside 22; 8 Bells 24.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): House dark 13-18. Michael Strogoff 20.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Vohe, manager): Helmann 10, 11 delighted small audiences. Jr. O. U. A. M. entertainment (local) benefit for Orphans' Home 17.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Midnight Special 13; fair business and good performance.——ITEM: Mr. Blanchard retires from the management 15 and will be succeeded by Thomas Cooper.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): House dark throughout week except 17 when George Kennan lectured on his Siberian travels. 8 Bells 23.

FRANKFORD.—MUSIC HALL (Frank Beresford, manager): Clement Bainbridge's co. in Alabama 6, 7 gave two fair performances to fashionable audiences; general satisfaction. Wife for Wife 9, 10; poor performances to fair business. Passion's Slave 11 gave good performance. The World Against Her 13-15, with Agnes Villa Wallace, opened 13 to good business; satisfactory performance. John H. Clark 18.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Dark week of 8.——ACADEMY OF MUSIC (M. H. Burgunder, manager): Mr. and Mrs. Wytal 3 in For Fair Virginia to good business. The Bostonians 11 in Robin Hood to large business, pleasing immensely. Margaret Mather 14 in Romeo and Juliet to large business.——DAVIS' THEATRE (George E. Davis, manager): London Gaiety Girls 9-11 to good business. The Two Wanderers 13, 14 to good business.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Trilby 11 to medium-sized house, which showed its appreciation by frequent curtain calls. American Theatre co. 20-25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): The Whitney Opera co. in Rob Roy 14 to a good-sized and one of the best-pleased audiences of the season; strong co. Robert Downing in The Gladiator 15 to a fair-sized and enthusiastic audience; support excellent. Charles L. Davis in Alvin Joslin 17.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Bostonians, with all the favorites in the leading roles, sang A War Time Wedding 6 to large and fashionable audience; excellent performance. William Morris with a very good supporting co. presented Michael Strogoff very acceptably to fair business 10. Mr. and Mrs. Russ Wytal played a return engagement of For Fair Virginia 11 to a well-filled house. Carrie Louis opened for a week's engagement 13 in repertoire.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): For Fair Virginia to good business 7. Rice's Surprise Party gave a very pleasing performance to good business 9. Margaret Mather in Romeo and Juliet played to a large and well-pleased house 13.——MUSIC HALL (W. C. Mack, manager): Prodigal Father played a three nights' engagement to good business 9-11. House dark 13-15.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Bainbridge's co. presented Alabama 10 to good business. The entire audience was delighted with the play and especially with Ethel Irvin and Zoe Balbert, who did their work in a charming manner. The rest of the co. is good.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Madge Tucker co. closed a week's engagement in The Lawyer Detective. Guy Brothers' Minstrels 13; good performance to fair business; first-class band and orchestra. Michael Strogoff 17. The Two Orphans 22; Cecil Spooner 27-May 2.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Flora Staniford Comedy co. 6-11 at popular prices presenting The Firemen's Ward, Clothilde's Revenge, Reddy, the Mail Girl, Soldier's Sweetheart, The Great Diamond Mystery, Ten Nights in a Barroom, East Lynne, Fun in A Boarding School and Sam C. Miller's Old Glory. The general business was good. Miss Staniford made many friends while here, while Sam C. Miller, an old Yorker, was busy renewing old acquaintances. Darkest Russia for the ushers' annual benefit drew a large house. The performance was exceedingly good. Margaret Mather 17.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): For Fair Virginia, return engagement, was well given 10. Michael Strogoff was well produced to a large house 11. Hanlon Brothers' Fantasma attracted large audiences 13, 14. It was well produced. Margaret Mather, supported by Frederick Paulding and a good co., gave an excellent performance of Romeo and Juliet to a large audience 15.——GRAND OPERA HOUSE (George M. Miller, manager): A good performance of The World Against Her attracted fair-sized audiences 9-11.——BIJOU THEATRE (Charles Gilder, manager): Sam T. Jack's The Bull Fighter gave good performances to large houses week of 13.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): A Thoroughbred 10 gave general satisfaction to small house. House dark 12-18.

LEBANON.—FISHER OPERA HOUSE (George H. Spang manager): Flora Staniford co. owing to other numerous attractions in our city, drew but fair houses. Mikado by home talent 21, 22.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): House dark 6-20. Flora Staniford week of 27.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): Lewis Morrison's Faust co. 14 to S. R. O.; performance good.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Tornado 10 good business. The Kodac 15, return engagement, to fair house. On Erin's Shores 17.

LANSFORD.—OPERA HOUSE (J. B. Breslin, manager): Modern Heroine co. finished a week's engagement 11. Cold Day 13; good business. Kodak Musical Comedy 16.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Ideals 13-15 presenting The Black Flag, Golden Giant Mine, and Shadows of Shamrocks to full houses at popular prices. The Kodac 19; The Old Homestead May 5.

Joseph Gould, manager): The Tornado 9 to a fair but very enthusiastic audience. Merchants' Carnival (local) to fair patronage 10, 11. Charles L. Davis as Alvin Joslin 15 kept the audience in good humor. Winnet Stock co. 20-22.——ITEM: W. P. Winnett, in advance of the Winnett Stock co., was in town the fore part of the week in the interest of his co.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Walter Kennedy in Samson, Othello and Virginius 9-11 to fair houses and general satisfaction. Mr. Kennedy's support is not what he deserves. The Winnett Stock co. in Wife for Wife, Passion's Slave and Unknown 16-18.——ITEMS: Frederick Melville played the leading part to Walter Kennedy's Samson 9 on three hours' notice and acquitted himself admirably.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): House dark 9. Walker Whiteside 20; Margaret Mather 24.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): J. Walter Kennedy as Samson 18.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): A. M. Palmer co. in Trilby 14 to good house. Return engagement of Shore Acres 20.

LOCK HAVEN.—OPERA HOUSE (J. Messina, manager): Day, the hypnotist, 8-16 to good business and excellent satisfaction.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): The De Haven Comedy co. to good business week closing 11; performances satisfactory. Trilby (Eastern co.) pleased a fair-sized audience 15.——ITEM: The Trilby co. (Eastern): closes season May 2 at Atlantic City.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager): Temple Quartette of Boston, assisted by Miss Ridgway, reader, 13 gave a satisfactory entertainment to a crowded house.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Public School Concert 11 to a large house. Fisher's A Cold Day 16. A Modern Heroine co., under the management of J. M. Jacobs, week of 20.

GREENSBURG.—KRAGGYS THEATRE (R. G. Curran, manager): A Thoroughbred 11 to small audience; performance satisfactory. Alvin Joslin 13 to large and well-pleased audience. Lewis Morrison's Faust 15 to a large audience; co. good and the scenery and electrical effects finest ever seen in the city.

MAUCH CHUNK.—OPERA HOUSE (John H. Fagan, manager): The Finish was presented 11 by the Mask and Wig Club (local) to a crowded house; performance good. Alabama 14 to good business; performance excellent.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): The Ideals in repertoire to satisfactory business 6-11. Huntington Stock co. in repertoire to good business 13-18; performances satisfactory.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): The St. Cecilia Society Concert 13 to a large and well pleased audience.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Trilby 10 to large house; good satisfaction. House dark 11-19; 8 Bells 20.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): House dark 20-25.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, House dark 20-25.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Maud Hillman 6-11 to good business; receipts 900. Charles Daniels' Uncle Sam 24.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): No attractions 13-18. Tony Farrell 21.

PAWTUCKET.—AUDITORIUM (J. W. Meikle-john and Co., managers): Concert by Reeves' Band under the direction of E. Scot and Fred Padley 13 to a very large and delighted audience. All the artists were warmly received. Kathryn McCormack in her vocal selections was very pleasing and W. R. Green, humorist, was received with prolonged laughter and applause.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Bunch of Keys 11 to a small house. Katherine R. her 13 for one week to much smaller houses than was deserved. London Sports 25.——MUSIC HALL (L. Mailloux, manager): ITEM: Mr. Mailloux closed his connection with this house 13, presenting for his benefit The American Gaiety Girls, to a full house.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Emily Bancker and co. in Our Flat 11 to good-sized and well-pleased audience; excellent co. The Princess, by local talent, 22.——CALVERT AND LAW'S BIJOU (A. B. Calvert, manager): The Petrified Man week of 13 opened to good business. This house closes season 25.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The Indians and squaws in attendance at the United States Court here, under the management and direction of Solie Shorb, gave a hair-raising entertainment 11, consisting of war dances, sun dances and squaw dances. The front rows were filled with Indians, who joined in with the yells and cat calls of those upon the stage. Mr. Shorb will repeat the entertainment 20 for the benefit of the Queen Bee Mill. Daisy Beverly and her supporting co. opened for a week of repertoire 13. Business on the opening night was good. Wilson Theatre co. (pirates) 28.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Charley's Aunt pleased large audience 8. Emily Bancker in Our Flat enjoyed good patronage 9. Miss Bancker won the applause accorded her. The Private Secretary drew only a fair house 10, but gave satisfaction. Wang 15.

JACKSON.—PYTHIAN OPERA HOUSE (Woener and Tuchfeldt, managers): Sam'l of Posen presented a creditable entertainment 8 to large and well-pleased audience. Elks' benefit, minstrel entertainment, 14.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): House dark 2-16. Paradise Alley 17 will be the closing attraction at this house.——GRAND OPERA HOUSE (Curry and Boyle, managers): The Black Crook 7-11 played to good houses, closing the season for this house.——ITEMS: The Mabel Paige co. 13-18 is drawing crowded houses at popular prices.—The Mozart Symphony Club will appear at the Tabernacle 17.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): M. B. Curtis in his revival of Sam'l of Posen, 9, 10; good-sized houses; pleased audience. Underlined, Paradise Alley.——GRAND OPERA HOUSE: Mabel Paige 11 concluded a week's engagement in repertoire at popular prices.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Roland Reed and his excellent co., including Isadore Rush, appeared 6, 7, with matinee 7, in The Politician. The Man Hater, and Lend Me Your Wife to full houses. Paradise Alley, with Sam I. Ryan and Frank M. Wills in the leading roles, was presented here for the first time 8, 9 to fair houses. The Mozart Symphony Club gave one of their delightful concerts 11 to a small house.——ITEM: Henry Greenwall, proprietor of the Opera House, spent a few hours in the city 11 on his way from Houston to New Orleans.

WACO.—THE GRAND (Sid H. Weis, manager): Roland Reed, supported by Isadore Rush and an excellent co., presented The Politician 8, at advanced prices, to the largest and most enthusiastic audience of the season. After each act the entire co. had to respond to encores, and after the third act Mr. Reed was called before the curtain while the audience shouted "Speech," which Mr. Reed responded to. Primrose and West's Big Double Minstrels 11, and matinee tested the capacity of the house, and presented the best performance seen here in years.——ITEM: The benefit to be tendered Treasurer Jake Schwarz 24 is progressing nicely, and already a great number of seats have been sold.

DENISON.—MCDOUGALL OPERA HOUSE (C. E. Barrell, manager): Mozart Symphony Club 4 to small business. Professor J. E. Remsburg, lecture, 7, 8.——OPERA HOUSE (M. L. Epptein, manager): Primrose and West's Minstrels 10 to good business. Co. is the best seen here for several seasons.

EL PASO.—MYAR'S OPERA HOUSE (A. B. McKie, manager): House dark week ending 11. Roland Reed in The Politician 13 and Lend Me Your Wife 14.——ITEM: Roland Reed's engagement closes the season at the above house. The season has not been a profitable one for the manager. Mr. McKie will not accept the management the coming season unless the rent is reduced.

HOUSTON.—SWERNEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Primrose and West's Minstrels, afternoon and evening, 7 to magnificent business. House dark 8-11.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager): Mozart Symphony Club, under auspices Y. M. C. A., 6 to a fair audience. Primrose and West's Minstrels to a large audience 8. Excellent entertainment. Living Whist, by local talent, 9 to very good business. Otto H. Krause co. played a return engagement 10, 11 at popular prices to good patronage.

CLARKSVILLE.—TRIBLING'S OPERA HOUSE (C. S. Ruble, manager): Dark 5-11.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): Paradise Alley to poor business 10. D. P. Sutton's co. in Montgomery 16; Spooner co., return engagement, at popular prices, week of 20.

TEXARKANA.—GRIO'S OPERA HOUSE (Harry Ehrlich, manager): The Columbia Minstrels, home talent, held the boards 10, and matinee 11 to good business.——ITEM: The co. will make a limited tour of adjacent towns shortly.

ORANGE.—BROWN'S OPERA HOUSE (Lausen and Curry, managers): House dark 9-15. Heywood's Celebrities 16.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Richard Mansfield 6-9 presenting Beau Brummel, Parisian Romance, Prince Karl and Dr. Jekyll and Mr. Hyde. The houses were uniformly large. Dr. Jeyll was substituted by request for Romance. Mr. Mansfield was numerously recalled but neglected all opportunities for speech making. Beatrice Cameron, Johnstone Bennett and others of the co. were well received. Hoyt's A Milk White Flag drew good houses at advanced prices 10, 11. The co. is excellent and the fun rolls out like the music from a music box.——GRAND OPERA HOUSE (J. B. Rogers, manager): This is the closing week of the old co. Quo Vadis first half of week, Niobe for balance to good houses. The new co. opens in All the Comforts of Home. Walter Edwards, Madge Carr Cook, Harry Hathaway, remain for the auxilliary season. Complimentary benefit to William H. Tooker 12.——LYCEUM THEATRE (Maltese and Pyper, managers): Miss week of 6; fair business. Munoe's Society Circus 9-11; large audiences.——ITEM: The Mormon Tabernacle choir will leave this city 13 with a special train of ten cars. There will be about 400 hundred people in the party. Seven concerts will be given, the trip consuming ten days.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Richard Mansfield and his excellent co. in Dr. Jekyll and Mr. Hyde 10; fine house. Murray and Mack in Finnigan's Ball 18.

LOGAN.—THATCHER'S OPERA HOUSE (Guy Thatcher, manager): Dark 6-11.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Joe Jefferson 13 played to the capacity of the house, over three hundred being turned away; receipts, $1,875. U. V. M. Minstrels 17; Grand Opera co. 18; Dazzler 20; McCarthy's Mishaps 28. A Bunch of Keys 30.——ITEM: Jefferson addressed the students of the medical college here.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Vendetta 14; small audience; very good performance.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): American Girl 8; very good performance to poor business. Charley's Aunt 13; excellent performance to fair business. Side-Tracked 15, which closes the season.

DANVILLE.—ACADEMY OF MUSIC (Orrin A. Neal manager): Mandolin Band (local amateurs) 10 gave a fine concert to a crowded and enthusiastic house. Charley's Aunt 11 to fairly good business; fine performance. Rev. Thomas Dixon, of New York, 14 lectured to a crowded house on "The Almighty Dollar" and greatly delighted everybody.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. J. Leterman, manager): A Woman of War March 30; small house; fair performance. House dark week 6. Armenian and Moorish Vaudeville co. 13. V. V. V. Dramatic Club 18.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Side-Tracked 14; poor entertainment to small audience.

WASHINGTON.

WALLA WALLA.—NEW OPERA HOUSE (John Paine, manager): Murray and Mack in Finnegan's Ball 6 to light business; performance very satisfactory. Frederic Warde in King Lear 7 to splendid house; performance excellent; several curtain calls. A Texas Steer 13.——ITEMS: H. V. Fuller has retired from the management of the Opera House and John Paine has succeeded him.—The W. W. Club gave an afternoon reception to Frederic Warde the day he played here and the Elks gave a supper in his honor after the performance.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Frederic Warde presented King Lear to a large audience 10 and gave a testimonial performance of Damon and Pythias for the Uniform Rank, Knights of Pythias, 12. The acting of Mr. Warde and his excellent co. in both of the plays deserves praise.——SHERWOOD THEATRE (J. D. Sherwood, manager): Arthur Redwood gave an entertainment for the benefit of the Catholic schools 11, which was well attended.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): Oudricek and Materna 2 to light houses; entertainment good. Frederick Warde 6 in The Mountebank to poor house. Mr. Warde never did more acceptable work in this city.

SEATTLE.—SEATTLE THEATRE (P. B. Hyner, manager): Frederick Warde to good business 3, 4. Local lodge 92 B. P. O. E., tendered Mr. Warde a social session, which was a great success. A Texas Steer 9, 10.——THIRD AVENUE THEATRE (W. M. Russell, manager): A Railroad Ticket opened to S. R. O. 8-11 and drew large houses during engagement.

ELLENSBURG.—LLOYD'S OPERA HOUSE (C. E. Finberg, manager): Frederick Warde in Julius Cæsar 7 to good business.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. F. Whitmore, manager): Chase Stock co. engagement ended 11; good business and general satisfaction. A Railroad Ticket 16.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Walker Whiteside in Merchant of Venice 7 did not do a paying business but made a decidedly better impression with his audience than on a former appearance. The peerless Corinne in Hendrick Hudson 8 opened with an announcement that owing to the shock caused by the death of her mother, the star would not be able to appear. However, the performance given was quite satisfactory, the support being very good, especially Charles Fos elle and the Nichols Sisters. Sol Smith Russell 16; Nat Goodwin 18.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Kimball Opera co. 10 to a good house. People pleased despite the fact that Corinne did not appear.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): Kimball Opera co. in Hendrick Hudson, Jr., 9 gave a very satisfactory performance notwithstanding the inability of the star to appear. The Nichols Sisters were especially pleasing

in their act the plantation swells. Manager Stoddard insisted upon announcing the absence of Corinne from the cast in the evening papers, and thereby won the commendation of his patrons. Gus Hill's Novelties 13; Salvini 17.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Walker Whiteside, assisted by Lelia Wolstan, 8, in Hamlet to a large and well-pleased audience. Black Trilby 9; poor house; co. weak.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Choate Dramatic co. closed a week's engagement of light business 11 at popular prices. Miss Choate, leading lady, is good but balance of co. only fair. Alexander Salvini 16; Side Tracked 19; Tornado 22.——LAKESIDE AUDITORIUM (E. R. Harding, manager): Dark week of 6-11.

LA CROSSE.—THEATER (J. Strasilipka, manager): The Home Vaudeville and Mandolin Club's (local) entertainment 7 for the benefit of Harry De Bell, who fell from a trapeze and was seriously injured during the engagement of the Verros in this house a few weeks ago, was well attended. The Rose-Losey concert 11 drew a large house.——ITEM: Miss Losey is a daughter of one of La Crosse's prominet attorneys.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Moore and Livingston in repertoire 6 11 to S. R. O. every night. Sol Smith Russell in An Everyday Man 15; Rice 18.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Gus Hill's Novelties 14 to a fine audience; co. gave entire satisfaction.

GREEN BAY.—TURNER HALL (J. H. Nevins, manager): Spaulding's military drama, True Blue, by local amateurs, was well rendered to a fair-sized audience. Rice in Josephine 16; Nellie McHenry May 6.——OPERA HOUSE (G. Schumacher, manager): Joshua Simpkins 14 to a small house. Carter's Fast Mail May 6.

BARABOO.—THE GRANDE (Butler and Shults, managers): A. T. Gordon's co. closed a week's engagement 11; fair business. Home Minstrels 14, 15 to a crowded house; performance excellent. Black Trilby 20; Daniel Sully in Corner Grocery 29; Chicago Marine Band May 2, afternoon.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The American Stock co. 13-18 to small houses; good satisfaction. Carl Gardner in Fatherland 24; Reno's Joshua Simpkins 25.

WEST VIRGINIA.

FAIRMONT.—OPERA HOUSE (M. D. Christie, manager): Robert Downing in The Gladiator 10 to a poor house. Howorth's Hibernica 25.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (Horner and Harne, managers): Morrison's Faust 10; Pirates of Penzance by local talent 16, 17. Wall Comedy co. week of 27. Best entertainment of the season; fair house. Miss Morrison as Marguerite made a favorable impression.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Side Tracked to fair business 9; Seabrooke in The Speculator to excellent business 10; first-class performance.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Morrison co. in Faust to fair business 8. Old Homestead 18; Forepaugh and Sells Brothers Circus May 1.

WYOMING.

CHEYENNE.—OPERA HOUSE (E. F. Atahle, manager): Tavary Opera co. in Carmen was well received by a large audience. Katie Putnam 10 to small house. Lecture by George Wendling 13.——ITEMS: Sinbad has canceled its date here.—J. C. Devlin, business manager for the Katie Putnam co., states his co. will close its season 20.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Delia Fox presented Fleur-de-Lis 9-11 to very good business. Jefferson De Angelis as the Count was very funny, and made the hit of the evening. A very large audience greeted E. H. Sothern in The Prisoner of Zenda 13. The piece is founded on Anthony Hope's novel, and is a particularly strong play. Mr. Sothern in the dual role of Prince Rudolf and Rudolf Rossendyll was excellent, receiving numerous curtain calls. The support was good, and includes Grace Kimball, Marie de Shotwell, Rowland Buckstone, and A. R. Lawrence. Francis Wilson in The Chieftain 73-25.——PRINCESS' THEATRE (O. B. Sheppard, manager): The Germanic Society presented Mein Leopold 13 to a very large audience. After the performance an enjoyable dance was given in Germanic Hall.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Down in Dixie opened to a big house 13. Some of the specialties introduced are particularly good, especially those by Florida Quartette, the Pickaninny Band, and the Carolina Band and Mandolin Club. Lost in New York 20-25.——MASSEY MUSIC HALL (L. E. Suckling, manager): About three thousand people were present at the Paderewski concert 9. It was a very fashionable audience, and the musicians were out in force. Paderewski's own nocturne in E flat made the hit of the evening, receiving a hearty encore, which was responded to. Ellen Beach Yaw 17; Innes' Band 20, 21.——CRYSTAL THEATRE: The Monks Brothers' Musical Dramatic co. presented The Irish Emigrant 13 at popular prices to a crowded house. The engagement is for two weeks, and the bill will be changed frequently.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Hands Across the Sea 10 gave a good performance to good business. Field's Minstrels 15.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Eli Perkins delivered his entertaining lecture, "The Philosophy of Wit and Humor" to a large audience 10. House dark 13-18.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): Al. G. Field's Darkest America Minstrels 6; good co. to crowded house. Garrick Club 21.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): John Griffith gave satisfactory performance of Faust, and A Fool's Revenge 10, 11; S. R. O. Uncle Josh Sprucoby 13, 14.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Al. G. Field's Darkest America gave a first-class minstrel performance 8; S. R. O.——NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.——ITEM: Our local amateur co. produced Master and Man in Woodstock 7.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Al. G. Field gave two performances of Darkest America before large and delighted houses. The co. is a capable one, and the performance was a combination of first-class specialties, and genuine negro minstrels. The singing and dancing was very good.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): The Josie Mills co. finished a week's engagement 11 to large houses throughout the week. Innes' Band 17; Field's Colored Minstrels 21; Ellen Beach Yaw 22.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie manager): Emma Wells co. 9 to a fair house. Watkin Mill's Concert 10 a large and fashionable audience; excellent satisfaction. House dark 13-18.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Hubert Wilke has some excellent people, but weak in places. Josephine Knapp is the best prima donna ever seen here in comic opera.

BELLEVILLE.—CARMAN'S OPERA HOUSE (Powers manager): Emma Wells co. 13; small audience; poor performance. Ellen Beach Yaw Concert co. 16.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): House dark 9-16.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Field's Darkest America 9; clever performance to good business. Ellen Beach Yaw, ably supported by Maximilian Dick, violinist, and Georgielle Lay, pianiste, gave a highly pleasing concert 16 at advanced prices before a fashionable and very appreciative audience. Miss Yaw's singing was enthusiastically received.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Ellen Beach Yaw Concert co. 14 to small but enthusiastic audience. Madge Tucker co. 23-25; Watkins-Mills in concert 27; Thorn Comedy co. in Ours (local) 30.

BRANTFORD.—STRATFORD'S OPERA HOUSE (W. G. Killmaster, manager): Al. G. Field's Minstrels 10, to a very large and well-pleased audience. Ellen Beach Yaw 20; Alvin Joslyn May 8.

☞ *Always have open time for good attractions. Wire Johnstown Opera House, Pa.*

THE HARRY EVERSFIELD MATTER.

Several members of the Artist's Model company, including Lawrence D'Orsay, Percy G. Marshall, E. W. Garden, Gilbert Porteous, John Coates, and Fred Wright, Jr., write to THE MIRROR from Chicago correcting several matters relating to the funeral of the late Harry Eversfield, and also to the circumstances attending the death of Harry Sargent in England.

They say that the Artist's Model company does not "number more than one hundred persons." There are about sixty. Of these there are only about twenty-eight English people. The application to the Actors' Fund to defray Eversfield's funeral expenses—that is, to repay the undertaker's charges—was made by Al Hayman on his own responsibility, without consulting the company and without their knowledge.

In reply to Mr. Hayman's cable bearing the news of Mr. Eversfield's death, "say the signers of the communication to THE MIRROR, "Mr. Lestocq cabled from London: 'Bury or cremate Eversfield. Will remit by telegraph if absolutely necessary.' Immediately after the funeral and without first applying to us Mr. Hayman applied to the Fund for repayment of £75 he had advanced—the undertaker's charges. Our first intimation of this was the article in THE MIRROR, and second a letter from the management to Lawrence D'Orsay in reply to our letter of inquiry.

"We arranged for and paid for our coaches, flowers, the funeral service at the Little Church Around the Corner (where the American principals of the Lady Slavey and our own American chorus sent trophies and attended) and we keenly appreciated the kind courtesy and feeling shown by the American Actors' Fund in having, as we were all given to understand, offered a grave in their beautiful plot as a compliment to a strange brother actor who had died within their jurisdiction.

"No application whatever of any kind, direct or indirect, was ever made to us to defray or guarantee the grave or the undertaker's charges, and in the face of Mr. Lestocq's cable of guarantee we quite fail to see the necessity of drawing on the Fund and so creating a grave scandal. In a word, the paragraph in THE MIRROR was the first intimation the English company had of the method adopted."

The same actors also write about the articles that appeared in THE MIRROR concerning Harry Sargent, who died in Leeds, England. It was stated that Mr. Sargent, who had once been a well-known American manager, in his destitution had been helped by the English Actors' Benevolent Fund to the extent of one pound. The members of the Artist's Model company explain that they wrote to England for information on this subject. The result of their inquiries they embody as follows:

"Mr. Sargent, on application to Walter Reynolds, manager of the Theatre Royal, Leeds, and local agent of the Actors' Benevolent Fund, received £1 emergency relief, and had his case sent up to the London Council. They at once sent him £4 more to meet his immediate needs. In the meantime, however, his doctor had removed him to the local infirmary, where he died before the second donation was exhausted. He was buried by and at the expense of the Actors' Fund of England."

GOSSIP.

Snowflake, a spectacular drama founded on one of Hans Anderson's fairy tales, by Howard P. Taylor, and originally produced in San Francisco many years ago will have a production in this city next season, under the management of W. A. Brady. Mr. Taylor is now engaged revising the manuscript and giving it a local coloring. The late Annie Pixley first came into prominence on the Coast in the title role. Mr. Brady, according to his announcements, estimates the cost of the production at $20,000. Happy Hell is the title of an original three-act comedy just completed by Mr. Taylor, which is now being considered by two managers.

A report has been circulated that Celie Ellis was broken in health and would soon leave for an extended trip through France. Miss Ellis most emphatically denies this, and states that she was never in better health or voice than now. She is engaged at present singing the prima donna soubrette roles with the Herbert Wilke Opera company in three operas per week. Miss Ellis further states that she has not lost a single day through sickness for four years.

The 500th performance of Rob Roy was given last week in Washington. Next week at the Grand Opera House the Whitney Opera company will once more present this work with the original company, making the fourth metropolitan engagement.

The Packard Agency organized and shipped a complete stock company to Los Angeles on Saturday for a season of eight weeks at the Burbank Opera House, preliminary to a coast tour. The company will be under the direction of J. J. Dowling and Arthur Moulton, and among the principals are Myra Davis, Kate Dallas, Arthur Moulton, Fanny Vantis, Helen Harrington, and Henry Stockbridge.

Maude Winter' having closed her season with Augustin Daly's Midsummer Night's Dream company, during which she successfully played Oberon and Titania, was immediately re-engaged for the regular company, opened in Boston this week, and will go with the company to the coast.

Austin Brereton has an admirably written article on Bernhardt and Duse in this week's number of the *Illustrated American*. He analyzes and compares the two artists in Camille with his customary critical skill.

The Publication Committee of the American Dramatists' Club, having in hand the issue of the annual list of dramatic property, state that only a few days more remain in which to place advertisements in the book, which will be published early in May.

George R. Edeson has returned from Salt Lake City where he has just closed season with the stock company. The season has been successful in every way, lasting thirty weeks. On May 30 Mr. Edeson will open at Manhattan Beach, Denver, Col., playing the comedy leads.

Seymour D. Parker has just finished a figure drop all in aniline to be used in the Montauk Theatre, Brooklyn, for making dark changes. There are two battle groups on this drop, one picturing the Surrender of Francis I. and the other The Rescue of King Philip.

Henry E. Abbey, who has not been well recently, is feeling better and spends some time daily at his office.

J. E. Dodson has never spent a Summer vacation in this country, but he thinks that after the Empire season closes he will remain here during the seven weeks that organization will rest. Mr. Dodson may accept an invitation to spend a couple of weeks with some friends on a Canadian fishing expedition.

J. J. Gottlobe, of the firm of Friedlander, Gottlobe and Company, of San Francisco arrived in the City Saturday for a short visit. During his call at the MIRROR office Mr. Gottlobe stated that "business with his firm of the Coast this season was far above their dearest expectations and next season's outlook is a very promising one. Many strong attractions are to visit the Coast this Summer.

BARRIE, ONT., CANADA.

NEW GRAND OPERA HOUSE

Seating capacity, 1,000. Ground floor; seated with opera chairs; lighted with electricity; heated by hot air; 8 private boxes; 8 dressing rooms; stage 50x35 feet, 41 feet to rigging loft, complete scenery and set stuff.

A Strictly First-Class Attraction Wanted for Opening

Three nights early in September. Now booking for Season of 1896-'97. First-class attractions only.

For Open Time and Terms, address.

Population 8,000. JOHN POWELL, Mgr., Box 207, Barrie, Ont.

GRAND OPERA HOUSE, LOUISVILLE, KY.

WANTED ATTRACTIONS

Greatest crowds during above weeks attending Running and Trotting Races. WEEKS MAY 11 & 18, '96. Also Convention week May 11th, of K. A. E. O.'s, who anticipate not less than 20,000 members.

ATTRACTIONS MUST BE FIRST-CLASS

WRITE OR WIRE QUICK. JAMES B. CAMP, Manager.

JOHN D. GILBERT

COMEDIAN—Late "Passing Show."

Testimonials, From the highest authorities in the United States and Leadville.

MR. GILBERT:—I take pleasure in recommending your treatment. My daughter has been suffering for the past two years with stage-fever. She witnessed one of your performances and returned to us completely cured. Since then she loves her home. N. I. T. NOXEM, Tankton, I. T.

DEAR MR. GILBERT:—You deserve praise for your philanthropy. My son has suffered for many months with insomnia, sleeping only when at work. He returned home one night after seeing you on the stage, retired early and is asleep yet. PAIN MOOR, Over-the-drug-store, Sioux Falls.

N. B. (not a bean). The above are some of many such. Send stamp for The Art of Baking Paces.

Open For Conviction. Address 292 Sheffield Ave., CHICAGO.

BLANCHE MOULTON

As MRS. FLORANCE in Thomas Q. Seabrooke's new production

THE SPECULATOR. Address Fifth Avenue Theatre, New York.

A. H. KNOLL.

KNOLL AND McNEIL

Repertoire Co., Season '96-97

Would like to hear from a thoroughly competent manager; one to take half interest preferred. Bank reference exchanged. Managers of Summer Resorts wishing to engage A. H. KNOLL and MARIE McNEIL, World's Greatest Cornet Duettists and Soloists, address A. H. KNOLL, care Waite's Co. (Western), as per route.

MARIE McNEIL.

HADLEY & HART

THE 20TH CENTURY MUSICAL EXPERTS

Proctor's Pleasure Palace this week. Managers and Agents Come and see us we R Swell. Address any first-class Agent or Yours truly. May 11th and 25th open. Also later dates. Speak quick.

MATTERS OF FACT.

Emma Brennan (Mrs. John Incel invites offers for next season as an eccentric character actress. She may be addressed at the agencies.

Lulu Tabor has closed her second very successful season with In Old Kentucky. She has not yet settled upon her plans for next season.

Robert Drouet is disengaged for next season and may be addressed in care of this office.

C. H. Prince, who has been a member of Evans and Hoey's Slaves of Gold and Baggage Check companies and who is now with a Bunch of Keys, invites offers for next season. He may be addressed in care of this office.

Gus Schlke, ballet master, has been re-engaged by E. E. Rice for Manhattan Beach this Summer.

Harriet Sterling has made a genuine hit as Mrs. Burney, the new woman, in His Absent Boy at the Garden Theatre.

Prof. Dare calls the attention of managers and professionals to his extra reduced Summer terms for stage dancing, and wishes to have professionals' children or others having talent for dancing to call for information regarding free tuition. Madame Lanner's, of London, system of placing artists will be followed by this Academy.

Charles L. Lietz, the wig maker, is busily engaged furnishing wigs for several Summer opera companies. Mr. Lietz's business has more than doubled since he moved into his new quarters in West Twenty-eighth Street—positive proof that he is supplying first-class goods at a reasonable figure.

Annie Wood, who has been playing characters and old women with the Joe Cawthorne company, is disengaged, as the company closed its tour last Saturday.

Maguire and Myers do a general vaudeville dramatic agency business, with offices at the Standard Theatre Building. Mr. Maguire was the treasurer of the Fourteenth Street Theatre for years, and is now manager of Maguire's Transfer company.

Miss Emily, of 68 West Twenty-third Street, has discoved a preparation which she calls "Sans Odeur." It is claimed to be an excellent medium for destroying the odor of perspiration.

Blanche Seymour, with The Great Brooklyn Handicap the past season, received some very favorable notices for her clever dancing. She was a pupil of Eddie Collyer.

The Orpheum Theatre, the popular price house of Denver, Col., which plays combinations only, has been doing a good business. Attractions open the week with a Sunday matinee. Manager George K. Beebe, who has still a few dates open this season, is also booking for next year.

A half interest in a successful spectacular melodrama, with tour booked complete for next season, may be secured by addressing H. R., care this office.

Mahler Brothers, the well-known dry goods establishment of Sixth Avenue and Thirty-first Street, are offering a fine lot of ladies' shoes at special prices.

Gertrude Rutledge will close her second season's engagement with Rice's 1492 May 1. Miss Rutledge has been very successful, her work as Trilby in this burlesque gaining for her much favorable press comment.

The new Grand Opera House at Barrie, Ont., will be ready for opening in September. John Powell has been engaged as manager and wants to secure a good opening attraction. The house will seat 1,000 and is provided with sufficient dressing rooms, being modern in every detail.

Manager Fielding, whose work was one of the hits of Too Much Johnson and The Man Upstairs, is in town and invites offers for next season.

Francis Carabello, who played the Spider in The Silver King the past season, is disengaged for leading business. He invites offers for next season.

"Dancer," 57 West Twelfth Street, wishes a backer to bring her before the public.

W. A. Jenne has assumed the management of the City Opera House at Valdosta, Ga., which was built at a cost of $20,000. He is booking for next season.

Frank E. Morse has been engaged for Fanny Rice's company, and will continue his effective work ahead of that star next season.

The weeks of May 11 and 18, which are race weeks in Louisville, Ky., draw many people to the city. These weeks are still open at the Grand Opera House, and Manager James B. Camp will only accept first-class attractions for these dates.

Walter Fessler wishes manager with capital to produce his new play, The Wall Street Broker. His address is 230 West Twenty-fifth Street.

The Montauk the elite theatre of Brooklyn, N. Y., and managed by William E. and W. L. Sinn, has the weeks of May 18 and 25 open to strictly first-class attractions only.

Knoll and McNeil, the musical specialists, who are a feature with Waite's Comedy company, want manager with capital to take hold of a repertoire company which they are to head next season.

E. W. Krackowizer, who has been Richard Mansfield's representative the past season, and who was formerly with the Davidson Theatre, Milwaukee, and Julia Marlowe, has not closed for next season and invites offers.

The Simpson Booking Exchange, 12 South Fifteenth Street, St. Louis, Mo., controls the Fair dates in many of the central States. They are now booking strong repertoire companies in this territory.

Frank E. Aiken closes his engagement with Pudd'nhead Wilson on June 20, and will then be at liberty to accept engagement.

William Redmund, having lost the manuscript of his play, Julian St. Pierre, warns managers against unauthorized productions of his work. He will be grateful for any information regarding the manuscript.

Julian Magnus, so long manager for Marie Wainwright, and who has recently been business manager of La Loie Fuller's remarkable tour, advertises that he is at liberty for next season.

Hadley and Hart, the musical experts, who are at Proctor's Pleasure Palace this week, have weeks of May 11 and 25 open.

M. Anderson can furnish competent musicians for hotels or Summer resorts, and should be addressed at 371 West Fifty-sixth Street.

A good attraction is wanted to open the season about Aug. 15 at the Ferris Grand, Mexico, Mo. A repertoire company is also wanted for fair week commencing Aug. 24.

FOR SALE CHEAP

On account of illness

One half interest in a

SUCCESSFUL MELODRAMA

Fully equipped with Scenery and Printing

En route since last August.

Next Season's Route Booked.

Parties meaning business, please address for particulars H. R., MIRROR office.

WANTED—MANAGERS—WANTED

Wanted, responsible managers to organize good, strong repertoire companies for Fair season, opening in July. Have some six as good fair dates open in Ind., Mo., Ills., Iowa, Minn., Neb., Kan., Ark., Ind. Ter. and Texas. Receipts ranging from $300 to $1,500 per week to good companies. Place your booking in our hands. Begin now. Don't delay. We make booking companies a specialty. Know the country. Send for terms and particulars. SIMPSON'S BOOKING EXCHANGE, 12 South Fifteenth St., St. Louis, Mo.

To Managers and Actors

Having lost an MS. of my romantic play, JULIAN ST. PIERRE, managers and actors are warned not to buy or produce same without my permission.

Any information concerning same play will be gratefully received by the author, WILLIAM REDMUND, American Dramatists Club, Room 11, 1440 Broadway, New York city, N. Y.

AN ENGLISH

MELODRAMA

NOVEL SITUATIONS.

FOR SALE

ADDRESS

ALICE KAUSER, 1432 Broadway.

[*Received too late for classification.*]

NEW ORLEANS.

Thomas Q. Seabrooke in The Speculator did a good business for week closing 11. Lincoln J. Carter's Fast Mail co. closed same date. W. A. Brady's Trilby was here week commencing 11, and St. George Hussey in a farce comedy entitled McCarthy's Mishaps opened 18.

Sarah Bernhardt will play a week's engagement at the Grand next week. Last week D. W. Truss co. in Wang delighted theatregoers, and this week M. B. Curtis in Sam'l of Posen is drawing good houses.

J. OLSEN.

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

The Star of India, A Mother of Three, and The Gay Parisians are London's Novelties.

[*Special Correspondence of The Mirror.*]

London, April 10, 1896

Those whose business it is to go a-playgoing have this week had even a rougher time than usually falls to the lot of the show notcer at

LILLIE BELMORE.

Easter-tide. Apart from the more or less harmless, but certainly necessary, sampling of the general holiday shows—(so-called, perhaps, because they entail a lot of extra work upon all concerned)—there have been afoot several new productions, even in this metropolis alone, calling for close inspection—not to mention three important provincial testings of plays destined, if all goes sufficiently well, to burst forth anon with all the glamor supposed to be attendant upon a London production.

Not to put too fine a point upon it: (as they were wont to say in old farces) very few members of the critical (or criminal) classes have had much opportunity of a restful snooze since Easter began to arrive. Indeed, hardly had we recovered from our annual Hot Cross Bun consumption last Friday when we were summoned to that now cheap-priced melodrama house, the Princess's, in order to pronounce upon the long promised drama written by George R. Sims and Arthur Shirley and entitled The Star of India.

This star began to scintillate in the Oxford Street orbit last Saturday night and, happily, the play in question, albeit of a kind with which melodrama-tasters have long been exceedingly familiar, proved stirring in its incidents, the chief of which are built around the woes and worries of a heroine framed upon the model of Mrs. Grimwood, who performed such deathless deeds of valor at the Residency at Manipur.

The said heroine and company were, of course, "falsely accused," as most heroines and heroes of this melodratic kind are wont to be, and the development of the story afforded many exciting scenes, either by flood or field, or both. The principal falsely-accused person in this case is the aforesaid heroine, Kate Armiger, but the real culprit (or murderer) is Aleein Khan, an Indian servant, who slays Kate's inconveniently returning and supposed-to-be-dead husband with a poisoned Indian dagger which has been given to Kate by her real true lover, Captain Roy Stanmore, who loves her madly and would make her his.

Before all is made clear as to the actual culprit and before the long-suffering lovers are made happy ever after, many scenes of intense anguish are forthcoming. Thanks, apparently, to Sims, who has a gift for broad low-comedy and domestic pathos, the above named scenes of shade are leavened by considerable flashes of light. Let it not be imagined, however, that Shirley has stinted his collaborative labors in any manner. He hasn't. His gift of constructive ability and his habit of piling up situation upon situation in the best cresendo fashion are very much in evidence, and the result is that, conventional as the play may seem to those who (like the Athenians whom Paul sermonized) ever crave after "some new thing," The Star of India proves deeply interesting, and is warmly welcomed. The two principal successes in the acting were achieved by Robert Pateman (whom you know) as the Indian skunk, Aleein Khan, and Sydney Fairbrother (whom you may not know) as an unselfish comic servant-girl. This young lady made a decided triumph, so much so that she is already in demand by managers who are anxious to snap her up. Herein may ye see the irony of fate. For this clever actress has already done much excellent work around the provinces and the suburban theatres. Yet, by many managers, and by still more numerous critics, is she now hailed as a "revelation" and "an acquisition to the stage" forsooth!

Another instance of sudden "discovery" of talent (which many have long known to exist) has also been observed this week in the case of Miss Louie Freear, who, in the first West-End production of The Gay Parisienne at the Duke of York's a few nights ago, played an eccentric slavey's character which has been introduced into that piece since my description thereof at its performance a week or two earlier by one of the touring companies visiting one of our most suburban theatres. Long before this really humorous and hard-working little actress took West End playgoers by storm in this fashion, "Yours truly" had seen her play, and play artistically, sundry not utterly unimportant characters, such as Puck in A Midsummer Night's Dream, a part which takes a bit of playing, as you know. In fact, she is the best Puck I ever saw, and I have seen some good ones in my time.

But now, as to The Gay Parisienne itself. Well, happily, the management (meaning Horace Sedger and Michael Levenston) had taken the tip of certain of the London critics (far be it from me to mention their names) as to sundry alterations that seemed necessary to suit a West End audience. Moreover, they had taken care to cast the other parts in the best possible manner. Hence it chanced, as I had ventured to hope, that for the first time in its chequered career the Duke of York (formerly the Trafalgar) scored a decided success. Principal among those who brightly and briskly helped in this pleasant result were, in addition to the aforesaid Miss Freear, Lionel Rignold as a hypocritical "shining light," or parson; W. H. Denny as a mock patriotic volunteer-major, Violet Robinson as the singing heroine; Lillie Belmore, whose picture is enclosed with this letter, and who is a daughter of that fine comedian, George Belmore, who died in New York about a score of years ago, and Miss Ada Reeve, who in the saucy name-part proved herself quite a tiny tower of strength.

Lo! We next were summoned to attend the first new production which the very latest lessee of the many lesseed little Novelty Theatre, up in Lincoln's Inn Fields, where the Charles the Second time chief theatre was wont to be situate. The production in question was an adaptation by Mr. Richard Dowling, a clever blood-and-thunder novelist, of his once popular story, "Below Bridge." This play, unfortunately, proved below par. The reason of this thusness was that the adaptor turned out to be unable (as too many a novelist is) to adapt his own work. Hence, many a situation that might have been exciting, when treated by a "constructor" of average experience of stage-craft, was diluted by mere descriptions pasted down from the book. Thus the play meandered on and on, just like the River Thames, around which the story was supposed to revolve. After the drama was over, the newspaper visitors were bidden to a sort of symposium in the "saloon"; but as the small hours were then growing larger, and as I had had quite enough drama to disturb my slumbers for that evening, I did not elect to become a Saloon-atic.

Our next new production sampling was on Wednesday, when at the Comedy Theatre, where lately the jewel-bereft Jersey Lily "Gossip"-ed in vain (as far as drawing bullion is concerned), there was presented A Mother of Three, a three-act farce by Clo Graves, whose New-Woman-ly customs, but undoubted literary and dramatic gifts, I had the honor to chronicle in my last letter to your noble Mirror-ship. This piece, despite a certain lack of cohesion and a certain abundance of catch-word repetition, is really a merry play, permeated by an excellent comic idea.

The idea in question is that a young wife left, eight months after her marriage, by her astronomical husband, who went to Peru to study the Transit of Venus and such things, in due course gave birth to a daughter. Almost at the moment of this advent, a cablegram was despatched to the Professor, announcing the arrival of the said daughter. But, alas! twenty minutes afterwards, *another* daughter was born—and presently, another! The poor mother being, like Othello, perplexed and wrought in the extreme, feared to have these triplets announced to the father; and so, year after year went on, and, of course, her task became more difficult, especially as the star-gazing father still remained in Peru, attending to the stars but neglecting his wife and progeny.

At the time the play commences, eighteen years have elapsed and the poor Mother of Three, driven to desperate straits in order to provide for her beloved trio, has taken to letting lodgings. The girls have had several chances of marrying, but a difficulty has always arisen because they cannot produce their father, who is in Peru—"which," as the would-be suitors always point out, "is such a long way off." Anon, the poor little mother resolves that her "chicks" shall have a father to present to their newest wooers. Whereupon she disguises herself as her own husband—just as the said husband, suddenly touched by remorse, not only arrives in England, but also comes in disguise to this very house, seeking lodgings in order to gradually break the news of his arrival to his wife!

You may imagine the complications, of jealousy and otherwise, that then arise. Enough to say that the poor little impulsive, but unselfish, Mother of Three suffers several bad quarters of an hour by reason of retaining possession of those nether garments which are always supposed to be worn only by the superior sex—except, of course, when the Superior ditto chance to be 'cyclists—and *then* there is no knowing what women will wear!

To sum up, without further elaboration of this merry, but slightly mixed, fable, let me say that Fanny Brough—one of our very best eccentric comedians—carried the whole weight of the play upon her shoulders—and "understandings." Her performance of the perplexed, badly treated Mother of Three is one of the finest comic performances (with the true touch of pathos ever and anon) which has of late been seen upon our local stage. Felix Morris as the long absent father is droll, but not so droll as he was as the Professor who "sold trunks" in On 'Change.

As I write, The Sin of St. Hulda, of which I gave you some preliminary account in my last, has just been produced at the Shaftesbury. I am chock full of views concerning the play. These views, however, owing to the undoubted controversial character of the play, are of a somewhat varied or pro and con kind. In point of fact, much as I honor certain literary graces in Mr. Opelvie's latest theological effort, I have several histrionic and theological bones to pick with him. I will, therefore, with your kind permission, reserve my notice of this latest "religious" drama until my next letter, rather than rush off my remarks to catch this waiting mail.

By this very boat comes J. H. Copleston, lately managing editor of the *Evening News* in this city, a paper which he largely prospered. It will be remembered by many in your city that Mr. Copleston was long and honorably connected with New York journalism and theatricals. He comes to start a special kind of agency, on apparently most novel and useful lines, and will be found, pro tem, at the Lotos Club.

Gowain.

THEATRICAL DOINGS IN ITALY.

Rome, April 10.

Pezzana ought to go to America. Because she retired from the stage when comparatively young, and has returned to it after some years of rest, need not mean that she is old. Or, if she be old, so is Sarah Bernhardt, for both are the same age, and Pezzana has had a career quite as glorious as Bernhardt's, although she has not been equally puffed. If she were French she would certainly be at the head of the actresses at the Comédie Française—nor is there on the French stage an actress so versatile as Pezzana. If you doubt these words ask Duse's opinion of her. On her benefit night she played Medea, and a brilliant comedy. What French actress of the present day could do that? Taking them on the whole, indeed, Italian actors and actresses are certainly more versatile than French actors and actresses, who are taught one style of acting and no other.

Then, again, in Schiller's Mary Stuart she was sublime. Not even in her best days could she have raised such enthusiasm in her audience. Her voice is as powerful and harmonious as ever, and the play of her features is just as expressive. Everyone who saw her acknowledged that even now Pezzana has no rival on the dramatic stage. It is her diction that is so perfect. Oh, if all artists could speak as she speaks! It is a lesson in Italian to listen to her.

Apropos of lessons, Virginia Marini, another great artist too soon retired from the stage, is succeeding wonderfully as a teacher in the Academy of Santa Cecilia, here in Rome. Her pupils lately appeared before the directors of the Academy and a few guests, and were genuinely applauded by all present in scenes from Otheilo, Cossa's Cecilia and Alfieri's Oreste. Bravo, Signora Marini! But Rome has now another school of acting directed by Signor Scirocitu, and he has introduced his pupils to the public in no less a play than The Ironmaster. So we have now two schools in which pupils can be prepared for the stage, though in my opinion the best school is the stage itself.

Our latest novelty in plays is Traversi's Stabat-Mater. It is not a religious subject in spite of its sacred name. It tells of the sorrows of a poor woman, who has a conspirator son in prison. As in all Traversi's plays, sorrow is the most prominent motive. Rozeno, Fanciulli, and others are sad, and so is a Stabat Mater. Here is the plot: Charles, an apostle of Socialism, is at the head of a Sicillian society called Fascio. The Syndie, the tyrant of the piece, has Charles arrested and makes love to his betrothed. The poor mother rushes to the nearest town, hoping to save her son. Carmela, the affianced wife, listens willingly to the Syndie's advances and becomes his not legitimate wife.

In the fourth act Charles' followers are freed, but not so Charles, who is the ringleader. His mother, however, believes that her son is also free, and she runs to the ship that brings the freed prisoners, thinking to welcome her boy. When she discovers her mistake she kneels, looking in the distance toward the spot where her boy is still enchained, and the curtain falls on this picture of despair, "Stabat Mater!"

Pezzana was sublime in the mother's part, from the scenes when she is happy to the end when reason totters through grief and sufferings.

Another play, with a Latin name, Via Crucis, by a German author, has proved a failure in Milan. It has not been given in Rome. The Nurse, by Zambaldi, The Royal Commissioner, by Ferrero, and Destiny, by Lopez, are other novelties, given in Turin and Milan. The Nurse is the most successful of the three.

Lopez' plays are always interesting to the public. Destiny, however, has not pleased. In it Alda Savalli, the orphan of a celebrated author, loves Casiro, an ex officer, gambler, egoist, and implacable seductor. To escape his arts, the girl becomes an actress, meeting with obstacles, envy and calumny. Disgusted, weary and offended she leaves the stage only to fall into Casiro's arms. Casiro, of course, abandons her, and she falls from bad to worse. This was her destiny. The public did not like it.

De Lara's opera, Amy Robsart, has had a great success in Florence. De Lara studied first in the Milan Conservatory, then in the Paris Conservatory, under Lalo, composer of the King of Is. His music is mostly original, though inspired at times by Wagner and Massenat. Sedelmayer was Amy, Cecelnini the queen, Casini, Varney, and Giraud Leicester. The theatre was crowded. Princes and princesses, and all the aristocracy of Florence were in the boxes. Several of the pieces were encored, and the composer was recalled twenty times.

What makes Amy Robsart especially interesting to Florentines is the fact that Leicaster's son went to Florence after Kenilworth had been confiscated and there built the Palace at the Corner of the Vigna and the Spada, opposite the Strazzi Palace. He died in the Corsini Villa at Castella, near Letraia, in 1649.

Mascagni's Zanette (Coppée's Passant) has been given in Pesaro (Rossini's birthplace) with great success. The opera comprised a chorus, romanza, and a duet. The music is fresh, sweet, and passionate. It is a musical idylle, and, by many, is considered superior to anything the great composer has yet written.

An old opera by Paer (the Chapel master) has proved quite a triumph in Turin. It is strange how these old operas take in this blasé age.

Rossini's birthday was celebrated in Pesaro this year with unusual eclat, and it is sad to think that Semiramide and William Tell were once hissed in Venice and Paris, and that Rossini was called "corruption of taste," "flatterer of the Plebe," and "master of the decadence," by the critics of his day. Time, however, did justice, and Mazzini called him a Titan, who had done for music what Romanticism had done for literature; he had sanctified musical independence! He was a Creator—an omnipotence of genius!

Rossini's life was a series of comic and serious adventures, beginning with his flight with the young and beautiful Countess, Olympia Perticari, to whom he dedicated his first cantata for the piano (Harmony's Lament for Orpheus' Death). It was in Naples that he won his first great victory with Elizabeth, Queen of England. There he wrote two operas a year, and directed all the operas given at San Carlo and the Fondo theatres, all for $2,400 a year. There, also, he fell in love and married Colbrau, who had such an evil influence over him. It was not till he went to Paris, that he began to enjoy the fruits of his genius, in the honors and homage paid him by the greatest men of his day. There he received the aristocracy and all the men of genius in the great French capital. The cry of "Vive Rossini!" in those days meant as much as "Viva l'Italia" means now—if not more.

Minnie Hauk (Baroness von Hesse Wartegg), the celebrated American prima donna, has been received as an honorary member of the Academy of Santa Cecilia. This is an unusual honor which is granted to very few artists. Santa Cecilia is the oldest musical academy in the world, having been founded by Palestrina. The Queen of Italy is it's special patroness. Madame Hauk celebrated the event by singing a selection of modern classical music, by the greatest masters of Germany, France, and Italy. The audience was most select, invitations being issued to only a favored few. It was a treat never to be forgotten. Madame Hauk has a voice stupendous in power and extension, and she commands it as I have heard few do. Her flights from low to high notes, and from high to low, are simply wonderful, as are also her sudden transitions from *fortissimo* to *pianissimo*. She was most beautifully attired in a white satin robe, brocaded with gold, and her magnificent black hair was caught up by a comb—à la Carmen. She wore some of the many decorations received from the many crowned heads before whom she has sung during her exceptionally triumphant career.

S. P. Q. R.

GOSSIP OF THE FRENCH CAPITAL.

Paris, April 10.

The long impending spectacular melodrama, Le Metropolitain de Londres, has come to light, after repeated postponements, and we should, no doubt, be satisfied. The Memus-Plaisirs was crowded on the opening night by an audience which, though kindly disposed, could discover little whereupon to rejoice. Paul Burani and Maurice Sabon acknowledge that their play is adapted from the English, but what English I am at loss to conjecture. One scene in a den of thieves is bodily borrowed from an old play by Grangé and d'Ennery, and no end of smaller episodes smack familiarly of Parisian successes of other days, all strung together in an uninteresting fashion, and well nigh aimless. The one incident in connection with which a great thrill was predicted, the passage of a train on the London underground railway, was a complete fiasco, and the other premeditated "sensation," a dynamite explosion, turned out a very mild, home-like affair. M. Taillade, a thoroughly competent actor, wastes his energies in a vain effort to make something of his hopeless part, and the remainder of the cast struggle bravely with material even less encouraging.

Eugène Gaillet's new drama, Loup de Mer, at the République is a trifle better for the reason that it offers an undeniably novel situation in the final act when a married woman who has made love to a rude sailor man, and left him, is followed to her husband's office by the discarded mariner and openly reproached for her faithlessness, the tar's aged mother coming along to support her son's reproofs. The woman's husband is here arrested on a charge of forgery, and the play ends with a strange uncertainty as to the future arrangements of the principals—whether madame exercises her legal right to a divorce; and, if so, whether she takes up with the clumsy sailor, or with several other lovers, no one may conjecture. Beyond this unusual climax there is little to recommend Loup de Mer, and its run will probably be a brief one. Marthe Marsons, by her admirable art, rescued the part of the silly woman from sheer absurdity, and M. Normand made the doleful sailor quite inoffensive, which was accomplishing much.

A real success, in its trivial way, is Paris Quand Même, a capital farcical comedy by Maurice Ordonneau and Grenet-Dancourt, produced at the comfortable little south bank Théatre Cluny, the other day. The story is delightfully comic. Ravignac and Dardinois, a merry pair of young artists, are reduced by profligacy to the uttermost centime, when a youthful chum of theirs, Bigorret, comes to Paris from Limoges to ask the wealthy Grospotards for the hand of their daughter, Cécile, being assured of a royal welcome. Bigorret has had few opportunities to exercise his reckless propensities at Limoges. Ravignac suggests that he and Bigorret change names and apartments in order that the stranger may have freer rein, Dardinois to accompany the sham Bigorret as valet. Ravignac, therefore, is installed as a guest at the villa Grospotard, and Dardinois, who is much in love with Cécile, pays court to her.

Bigorret, in the artists' quarters, is overwhelmed by unpaid bills, assaulted by an angry husband whose wife has been seen with Ravignac, and finally locked up by the police for some old offense of the giddy pair. Bigorret enjoys all this, believing that he is seeing city life at its flood tide, and Ravignac behaves scandously in the Grospotard's house, until matters are straightened out by the arrival of Bigorret's parents. There are nightgowns in one scene, but no beds are to be seen, and this is a grateful relief.

A run down to Monte Carlo for the posthumous production of César Franck's lyric opera, Ghiselle, last Monday was inevitable. Many Parisians graced the occasion, aiding in the unequivocal triumph of Franck's magnificent melody. Among the remarkable assemblage which crowded the Grand Theatre in every section were the Prince and Princess of Monaco, the Prince of Wales, Lady Randolph Churchill, Lady A. Gordon Lenox, Lord Valletort, Mlle. Simonnet, Lady Molesworth, Madame Marie Magnier, Lady Bulkeley and a host of other notables, not to mention Georges Franck, son of the composer, and Gilbert Augustin Thierry, author of the libretto. The new opera provided a signal triumph for Emma Eames, whose wonderful performance of the title part surprised even her most ardent admirers. Her voice has developed and ripened, her art is broader and surer, and she originated the role with an authority that seemed supreme mastery. Deschamps, Adirg, Vergnet, Melchisédec and Mangin were the support. Grand scenery, by Pinsot, including a burning cathedral, carried the opera to high success. Dramatically, Ghiselle is weaker than musically or pictorially, but the lyrics are well enough to serve the composer's end.

Madame Eames' individual triumph is the talk of Monaco. She has shown rare taste in every detail of her difficult task. Her costumes evidence the scrupulous exactness of her art. The dress worn in the first act typifies beautifully the wild grandeur of Europe in the days of early darkness. It consists of an under robe of gold-colored cloth covered with a filmy cloud of white *crêpe de chine* embroidered with pearls, the silver sleeves enriched with the same trimming. A broad belt of mauve velvet encircles the waist; one end falling almost to the ground, is finished with a Greek cross. Around the head is a fillet of the same colored velvet fastened with unpolished silver clasps richly carved. The *ensemble* is one of striking beauty.

Ghiselle will no doubt soon be seen in Paris. The Monte Carlo Opera season closes next week, a revival of Wagner's Tristan and Yseult being billed for Tuesday.

There was a lively time at the last Colonne concert here in Paris. Catulle Mendès essayed to give a preliminary lecture, but was overcome by shouts of "Musique! musique! Colonne! Colonne!" The eminent poet lost his temper, and stampeded with a parting undignified invective. Later Mendès tried again to be heard, but was routed a second time, despite police interference in his behalf. After the concert was concluded, he gave his lecture to a handful of curious persons. A Parisian audience has no evident respect for fame.

Zola's Au Bonheur des Dames has been dramatized for production at the Gymnase next season. William Busnach has completed a dramatization of the Bête Humaine, and Nais Micoulin is to be converted into an operatic libretto. This makes twenty of Zola's works that have been selected for use upon the stage, and the great author is said to be much pleased upon this evidence of their universal popularity.

A. M. M.

NOTES FROM AUSTRALIA.

Sydney, March 16.

The approaching visit to Australian shores of several first class representative dramatic companies is the subject of much congratulation, and should prove profitable for all concerned.

A. M. Palmer's Trilby company, which includes Edith Crane (Trilby), Reuben Fox (Svengali), Hubert Carr (Laird), Charles Caulfield (Little Billee), Brenton Thorpe, E. W. Morrison, G. H. Traden, and Jennie Reiffarth, are due to open at Williamson and Musgrove's Melbourne theatre on April 4, and their Australian tour is to extend over sixteen weeks. H. R. Harwood (Bagot pere) and Cyril Keightly, two Australian actors, have been engaged to supplement the American people.

Charles H. Hoyt's A Trip to Chinatown, leav-

ing 'Frisco at the end of May, is to open at the Sydney Lyceum. The personnel of this company has already appeared in THE MIRROR. The entire American cast, which spread itself over the original production, is to be imported. An Australian company is not equal to a prolonged wrestle with the subtleties of Amurkan humor.

Nat C. Goodwin is due here on July 21, and is certain of a good reception.

Last, but by no means least, in the list of American favorites due over here this year are the names of Cora Urquhart, Potter and Kyrle Bellew, who have recently been appearing in New York under Augustin Daly's direction. As these artists are bound to return to Mr. Daly in November, the duration of their Australian revisit is necessarily limited. According to present plans, As You Like It will be staged at the Lyceum towards the end of May next, and during a six weeks' Sydney season a selection from the following plays will be made for production: Charlotte Corday, Royal Divorce, Francillon, David Garrick, Camille, and La Tosca. Both Mrs. Potter and Kyrle Bellew have many friends and admirers on this side who are pleased by the thought of renewing acquaintance with these artists.

The foundation stone of Adams' Palace of Varieties was laid last week, and the building has already assumed a describable shape. George Garner left by the last Canadian mail steamer to tour America and England for talent for the new music hall. George L. Goodman, who has for so long ably performed the duties as Williamson and Musgrove's Sydney manager, has obtained the post of manager to the new hall. He will, however, continue with his present employers until they vacate their Sydney theatre.

C. R. Bailey has received a cable from George Rignold saying that he will return from England in May next, when he will produce the new plays he has purchased in London. Rignold has taken a six months' lease of the Melbourne Theatre Royal, commencing in August next.

George Darrell has written a new play, entitled The Land of the Dawning, a story of Australian adventure. Previous to taking it to London, where the same author's Sunny South was well received, an initial production will take place in Sydney.

Hing Hedley, who has been resting in Gippsland, is now in the cast of The Land of the Moa at the Melbourne Royal.

Alfred Dampier has been appearing at Her Majesty's in Monte Cristo, and on Saturday a change was made in the bill, a dramatization of "Jess," Rider Haggard's novel, being staged. This production will conclude Dampier's season.

Scot Inglis, the most promising of our colonial actors, has his eye on the American States, and during Helen Dauvray's recent visit to Sydney she strongly advised him to try an American audience. He is, however, at present booked into 1897.

Athenia Claudius, late of George Rignold's company, has gone on a visit to Ireland.

Brough and Boucicault are about to produce Fedora, in Melbourne, with Mrs. Robert Brough in the name part, and George Titheradge as Louis Ipanoff.

Miss Decima, the first novelty of the present comic opera season at the Lyceum, is doing well. Originally produced in Paris as Miss Helyett, the musical comedy ran over a year; and when adapted for London production by F. C. Burnard, Juliette Nesville, the original Rosette in Ma Mie Rosette, made a big hit in the name part.

J. C. Williamson has much reason to congratulate himself on the immense success of his Japanese pantomime, Djin Djin, originally produced in Melbourne last Christmas, and which will follow the present opera season at the Lyceum, Sydney. The average weekly takings in Melbourne were £1,608 13s. 4d. The pantomime has been copyrighted in America and England.

Wallace Brownlow, the handsome baritone of the Comic Opera company, is to be benefited this week prior to a prolonged lease of absence. P. H. Bathurst will be his *locum tenens* in the company. Two acts of the English opera, Ivanhoe, are to be included in the performance.

E. Lewis Scott and Alice May are collaborating in two plays soon to see the light of day in Sydney.

A niece of Dion Boucicault accompanies him home this year. She has a beautiful voice, of which much is expected and will visit Paris and London in course; at the latter place she is to sing at Sir Augustus Harris' Covent Garden concerts.

A recent importation of Williamson and Musgrove from England is H. B. Conway, a relative of the late H. J. Byron. His first public appearance was in 1872 at the London Olympic, under Ada Cavendish's management. He has since appeared with Sir Henry Irving, Adelaide Neilson, Madame Janauschek, Hare, the late Amy Roselle, the Bancrofts, Lionel Brough and Kate Vaughan. He has also played in America.

Bland Holt has returned from a triumphant tour through New Zealand and will open his Sydney season at Easter, probably with Shirley and Landeck's Saved from the Sea.

C. B. Westmacott is now closing his prosperous season at the Royal and will proceed forthwith to Melbourne, opening in The Enemy's Camp.

Brough and Boucicault will occupy the Criterion at Easter. E. NEWTON DALY.

NOTES FROM ABROAD.

Ernesto Rossi, the great Italian actor, has celebrated the fiftieth anniversary of his stage debut. Among his many presents was a golden sword from the Czar, attesting the actor's popularity in Russia. Rossi's American tour some years ago was a dire failure.

A moneyed Britisher has donated 20,000 marks to the city of Wiesbaden, the interest upon which is to be for the assistance of dramatic authors in producing their works.

Arthur Roberts' new musical play, Biarritz, scored a big hit at the London Prince of Wales' Theatre April 11. One of the songs so closely resembled the once popular "Ting-a-Ling" that the gallery began singing the old song and the rest of the house chimed in to the despair of Dr. Osmond Carr, the leader and composer.

Edmund Payne, the Gaiety comedian, who has been ill for a year, reappeared in The Shop Girl April 8 only to break down completely during a dance. Friends in the audience made up a purse of over £400 for him.

Willard's new play by Henry Arthur Jones is to be called The Rogue's Comedy instead of The Soothsayer, as first announced.

Mr. and Mrs. Kendal are playing at Brighton in Lord and Lady Guilderoy, by Hamilton Aide.

Sir Henry Irving, it is said, will revive Cymbeline on his return to London.

The horse leap, over a chasm twenty-two feet wide, which was announced as the great feature of the new Australian melodrama, The Land of the Moa, was reluctantly abandoned at the eleventh hour, owing to the diffidence of the horse. Wires had been arranged to sling him over the abyss but he doubled up in fear and was dismissed without notice.

A troupe of fifty-three native Australian blacks, of both sexes, are touring Queensland, giving tent performances to big business, under management of a stalwart Maori.

Sir Henry Irving has cabled to London expressing cordial wishes for the Actors' Orphanage Fund bazaar, and adding: "Pray use my name."

The new Japanese play for Daly's London Theatre, according to the English custom, is not yet named on the eve of its production. The Geysha, and Jolly Japan are the present suggestions.

W. R. Walkes' new play, A Woman of Business, will be tried at the London St. James', next Thursday. In the cast are Kate Rorke, Olga Brandon, Mary Jerrold, F. Fenton, S. Brough and Cyril Maude.

Clo Graves' great London success, A Mother of Three, is preceded by a new curtain raiser of Cyril Hallward's called The Guinea Stamp, played by Ernest Cosham, Cosmo Stuart, Stuart Champion, May Edouin and Jessie Bateman.

A portrait of Clement Scott has been painted by Mordecai for the Academy.

Charles Chappelle and Augusta Haviland were married at Cheltenham March 31.

Herbert Grover, the new tenor in the Drury Lane Opera company, was originally a newspaper reporter.

Mme. Judic has closed a highly successful comic opera season at Belgrade, captivating the Servian monarch. She will soon appear in London.

Jack in the Box, by George R. Sims and Clement Scott, is the Eastertide bill at the London Standard. Nellie Bouverie, who appears as Jack, has played the part over eight hundred times.

Jedbury, Jun., the London production of Madeline Lucette Ryley's Christopher, Jr., is nearing the hundred mark at Terry's.

The programme for the Shakespeare festival at Stratford on Avon, this week, is as follows: Monday, Twelfth Night; Tuesday, Julius Cæsar; Wednesday, Macbeth; Thursday, Richard II.; Friday, Taming of the Shrew; Saturday afternoon, Richard II.; evening, Hamlet.

Florence Monteith has concluded a successful season in grand opera at the Teatro San Carlo, Naples. She may return to Covent Garden.

Marie Edward Saker's new drama, A Sinless Sinner, and Ian Robertson's one act piece, The Pity of It, will soon have a trial at Ealing.

Edward Rose's play, The Plowdens, is to be produced at Bayswater, April 27, with Acton Bond, Francis Hawley, Charley Myers, Arthur Heathfield, C. H. Scardon, Davies Webster, Nora Morra, Violet Luddington and Ethel Herbert in the cast.

The acrobatic Renad Brothers are playing The Swiss Express, revised from Le Voyage en Suisse, at the London Metropole.

Edward German and Richard Temple will soon come to America to produce the new opera, Shamus O'Brien.

W. A. Brabner's successful melodrama, A Woman's Victory, has passed its 200th performance in provincial England, under the direction of Marie Dagmar.

The Great Bank Robbery, by Edward Darbey, is pleasing the Northern counties of England.

Sir Arthur Sullivan has given a scholarship for choirmasters in the Tonic-Sol-Fa College.

Lavedan's Prince d'Aurec will succeed Disparu at the Paris Gymnase, Jane Hading appearing in the cast.

Jeanne Harding, whose stormy debut in Paris some time since is well remembered, has been engaged for a year at the Théâtre de la Monnaie, Brussels, where she will open in Phryne in September.

Had her late husband lived, Mrs. Bernard Beere would have become Lady Dering of Surrenden Dering on April 1, when Sir Edward Cholmeley Dering, Bart, expired.

Auguste Van Biene's remarkably successful play, The Broken Melody, has passed its nine hundredth performance in the English provinces. The one thousandth representation is down for July 30 in London.

The German Reed entertainment, for nearly thirty years a regular attraction in London, has gone to pieces through the deaths of Corney Grain and Alfred Reed.

Alma Stanley has returned to London after recuperating at Teneriffe, and made a hit in a quaint recitation and dance at the Playgoers' Club. The return of the famous beauty is reassuring to her friends, the newspapers having repeatedly reported her untimely death.

All the Comforts of Home is to tour England, managed by Lionel Rignold.

Horace Lingard is seriously ill in a private hospital at Leeds.

The School for Saints, a new comedy by John Oliver Hobbes (Mrs. Craigie), was presented for copyright purposes at the London Lyceum, March 30.

A sketch by Georges Mitchell, L'Angelus, has appeared at the Paris Odéon. It is an unimportant trifle, well played by Mlle. Grumbach and M. Ravel.

A fund for the erection of a monument to Madame Miolan Carvalho has already grown to the sum of £400 in France.

Wilfred Protheroe is arranging an English tour for Wilson Barrett's Our pleasant Sins, which is now booked for two years.

Stanley Cooke has played Charley's Aunt 900 times in England.

Jean Lorrain has written a new fairy spectacle for the lustrous Parisian beauty, Liane de Pougy, at the Folies Bergère.

A revival of Hamlet is announced at the Paris Opera for May 20, when Melba will be the Ophelia.

La Fleur Palan Enlevée, a one-act play translated from the Chinese by Jules Arène is a recent Parisian production.

Falguière, the sculptor, has finished the model of the Ambroise Thomas statue for the Paris Opera. The work is to be entirely of bronze, excepting a white marble figure of Ophelia.

A new melodrama, Les Nuits du Boulevard, appeared at the Paris Théâtre du Chateau d'Eau on April 3.

Abel Hermant's new play, La Meute, at the Paris Renaissance, brought about a duel between the author and the Prince de Sagan, a venerable beau, who fancied that the piece reflected upon his family. Four shots were exchanged at twenty paces without effect. Hermant has fought several other duels in defense of his outspoken plays. The cast of La Meute includes MM. Guitry, Brémont, Dieudonné, Clervet, Madame Berthe Cerny, Madame Marguerite Caron and Madame Gerfault.

Several different types of magnified kinetoscopes are raging in the London music halls under such captions as "living photographs," "cinematographes" and "motographs."

The Actors' Association of England held its fifth annual meeting in London March 31, Wilson Barrett presiding. Sir Henry Irving was re-elected president.

Granville Bantock and F. G. Adalo have brought out in London a book entitled "Around the World with a Gaiety Girl." A picture of George Edwardes is the frontispiece.

The London Haymarket Theatre is offered for rental after Sept. 30.

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TELEGRAPHIC NEWS

CHICAGO.

Will the Wheel Kill the Summer Show?--Hall's Record of Amusements.

(*Special to The Mirror.*)

CHICAGO, April 20.

The Mercury broke the record for April here last week, and the roads were choked with wheelmen while the theatres were far from full. The bicycle is certain to kill the Summer show in Chicago, and even the preachers are becoming alarmed, for already one of them has established a check room for wheels in his sanctuary, and the bloomer girl may pause to worship unless she fears that they will bag at the knees. The party who does not own or ride a wheel is regarded as a curio, and the average wheelman will not care for the theatre while the weather is all right for his pastime.

John Hare succumbed to Chicago weather last week, and his clever son assumed his role in The Notorious Mrs. Ebbsmith, playing it very well. Saturday evening Mr. Hare was well enough to say good-by to us until next season in A Pair of Spectacles. He was followed this evening by the always popular John Drew, supported by the best company he has ever had, in Christopher, Jr. Pretty Miss Barrymore, Annie Irish, Gladys Wallis, and Arthur Byron were all warmly welcomed, and dainty Maud Adams was given her usual cordial reception.

My impressible young friend, "Punch" Wheeler, who is now here with the passenger department of the Lake Shore road, slid into my down town court the other day, left a mysterious box, and then slid out. On opening the box I found a gorgeous red necktie of the Ted Marks vintage, adorned with a large shamrock, done in sandpaper, and a crescent-shaped device such as is used to decorate hotel lobster salad. Accompanying this was the following note: "Mr. 'Biff' Hall—Appreciating your highly satisfactory endeavors to amuse and instruct us, dramatically, we take pleasure in presenting you with this small token at a cost of $1.49 (reduced). Madame Yale, James Winterburn, Mayor Swift, Keller House, Andrew Mikeaye, Mr. Wheeler, nee 'Punch,' William Barry, Jean De Resky, Anna Dare, Troja, Robert Ingersoll, Newton Beers, Wilton Lackaye, the Ringling Brothers, Hi Henry, Corse Payton, and 30,000 others. I shall wear it next my chest next Summer.

Early last week, by the way, Mr. Wheeler met my old friend, Ned Buckley, en route from the West to New York, and saw him safely on his way. I was sorry I did not see him, but I shall look him up next Summer, as I shall be with you on the "Rialto" the latter part of August.

Minnie Maddern Fiske closed her successful three weeks at McVicker's Saturday night. Her farewell week was devoted to Divorcons and A Light from St. Agnes. Mrs. Fiske is now an established favorite here, and her visits will hereafter be looked forward to with pleasure. She has a fine little company, and her leading man, James Neill, is one of the best young leading actors in the country.

Hoyt's Contented Woman closed its five weeks' engagement at the Grand this week, and after three nights in Buffalo, Mr. Hoyt will put the company off there, and close the season. Frank Lane will return here, and his address will be the Tremont House for the Summer.

Will C. Mason, of Nixon and Zimmerman's Philadelphia houses, sends me an Easter collection of soubrette names, among them Nina Pack, of Paris; Mona Wynn, of Niagara Falls; Freda Janina, of Brooklyn, and Wytch Hazel. Just ponder over that last one.

Speaking of soubrettes reminds me that I met little Annie Blanke here last week. She is Corbett's sparring partner. Miss Blanke is not a regular, full-sized soubrette, but what you might call a "curtain-raiser," but she is all right, even if she has Titian hair. Her big sister Kate was visiting her. Kate says she has left the stage to take up dressmaking. Judging from some of the bills I have met with in that line, her income must be larger.

Charlie Dew, the sweet singer, is to have a great big testimonial at Central Music Hall next Wednesday evening. Your old friend, J. W. McAndrews, "the watermelon man," was tendered a benefit Saturday night. He is quite feeble but manages to get around. Another beneficiary is Charlie King, treasurer of the Lincoln, who benefits at the Lincoln next Thursday evening.

Clever Julia Stuart will be seen as Nora in A Dolls House, and Frank Curtis, her husband, will do Robert Macaire. I am going over to see if I have to walk.

Corbett had a fair week at the Chicago Opera House, and to-night Corinne opened well there in Hendrik Hudson.

A professional friend has written to ask me if I have a form of marriage contract with a two weeks' clause in it. I have not, but there is a suggestion in that.

An Artist's Model did fairly well for two weeks at the Columbia, and last night Mantell opened there in Monbars. During the week he will present Othello, The Marble Heart, The Husband, and The Queen's Garter.

Frank Lane went out to the Forsythe race track the other day and he said that when he saw the three little race tracks so near together he was reminded of the Ringling shows.

Thomas W. Keene began his annual engagement at McVicker's this evening in Othello. During the week he will be seen in Richelieu, Louis XI. and The Merchant of Venice. He is well supported.

The April dinner of the Forty Club takes place at the Wellington to-morrow night week. Salvini, Keene, Drew, Mantell and others will be club guests.

Kellar had a fine week at the Schiller and his Blue Room illusion created a sensation. He was followed to-night by Alexander Salvini in The Three Guardsmen. He will be seen in Hamlet during the week, and next week he will play his father's great character, Othello, for the first time on any stage. That sterling actor, John A. Lane, is in his support.

Stapleton's company in The Wife and The Charity Ball made a fine impression at the Haymarket last week and come to the Schiller soon. The three Strickland Sisters do excellent work with the company.

John Drew will give us The Squire of Dames during his second week at Hooley's.

Matt Berry is here with Corinne, who plays the Alhambra and the Lincoln after the Chicago Opera House.

On May 4 Olympia will be closed for remodeling and Kohl's, Middleton and Castle's big continuous show will go to the Chicago Opera House for the Summer at 10, 20 and 30.

The Ringling Shows are doing famously at Tattersall's, where the second week of the three weeks' engagement opened yesterday. Society people are taking it up.

Loie Fuller had two small audiences at the Auditorium last Monday and Tuesday evenings. Fanny Wentworth made a big hit and has been engaged for the Masonic Temple roof, which opens soon in its new form.

The Greater Twelve Temptations had a big house last night over at the Haymarket.

Dan McCarthy in The Cruiskeen Lawn is the card this week at the Alhambra, and at the Academy of Music The South Before the War is crowding the house.

The Octoroon is the drama at Hopkins' South Side house this week, while at his West Side house Harry Jackson is presenting Monte Cristo.

Julia Stuart is at the Lincoln this week in East Lynne, and Carrie Lamont is giving Miss Satin at Havlin's.

Theordore Thomas is back from the East and has resumed his concerts at the Auditorium.

The Twelve Temptations is to be at the Schiller May 3, and Billy Barry will soon give The Rising Generation at the Chicago Opera House.

A new play called An Officer of the Second will receive its first representation at the Grand Opera House Sunday evening, May 3, under the direction of Eugene Tompkins. The cast will include Otis Skinner, W. H. Thompson and others.

Gerald Griffin is at Mt. Clemens, having closed the season in Toledo with In Old Madrid.

Have you noticed how our old friend Anson, the young actor, has opened the season?

"BIFF" HALL.

BOSTON.

Numerous Changes of Bill, But the Season's End is Felt to be Near.

(*Special to The Mirror.*)

BOSTON, April 20.

The Boston dramatic season took a lively spurt to-night; but the end is near, and few more attractions will play here during the remainder of the season.

The most prominent event of the past week was the sudden death of John Stetson, whose theatrical interests of recent years have been confined to the management of the Park. Mr. Stetson had just completed his magnificent new hotel, The Savoy, and was devoting to that all of his attention, when he was taken with a severe cold on Tuesday. This developed into pneumonia, and early on Saturday morning he died. A sketch of Mr. Stetson's career will be found elsewhere in THE MIRROR.

There was no performance at the Tremont to-night, by the Irving-Terry company, and a large and fashionable audience was dismissed because the baggage car of the company, containing wardrobe was missent from Philadelphia.

Ada Rehan changed her bill at the Hollis Street Theatre to-night and gave The Last Word. The week will be divided up between a number of plays. By special request, Midsummer Night's Dream will be given the last part of the week. The Sporting Duchess will follow April 27, when the new stage will be quite completed and in readiness for use, and will be the largest in Boston.

This is the first chance that Boston has had to see Digby Bell and Laura Joyce Bell in farce comedy, and they had a cordial reception at the Park to-day. A Midnight Bell was always a popular play here and its return is welcome.

At the Castle Square Faust was given a revival for a week with practically the same cast as was seen here before. The principal exception is the addition of Charles O. Bassett to the corp of singers. Ten thousand apologies to Edith Mason! She has not left the Castle Square after all, and her Marguerite will be one of the features of the week.

Loie Fuller twirled and waved her skirts with irresistible effect in the calcium's glare at the Boston to-night. By the way, it was at this same theatre that Miss Fuller first gave the serpentine dance in Boston. At that time theatregoers did not know whether to frown upon it or to declare it a thing of beauty, but now they have decided that it is deserving of praise, and the theatre was crowded to-night.

Elita Proctor Otis is in the second and last week of her production of The City of Pleasure at the Bowdoin Square, and the piece has met with a considerable measure of success from the public. Miss Otis has been strongly praised by the press. The play will be withdrawn after this week to make way for a revival of Carmen.

Chauncey Olcott opened a return engagement at the Columbia to-night, appearing in Mavourneen, in which he has played so many times in Boston with such uniform success. He is one of the few stars to play a two weeks engagement at this popular house.

Daniels, West and Morton continue to own Boston. Frank Daniels is a decided hit in The Wizard of the Nile, and his press agent holds up his own in due style. As for Miss Morton, I see that she has sued for a divorce, so that it is evident that her part of the trio will not miss public attention.

B. F. Keith is to sail next Wednesday for a three months' stay in Europe. It is probable that his wife will join him later in the season.

May Merrick is going to Europe early in June, and will remain away all Summer.

John Hare plans to come back to Boston for a sight seeing trip at the conclusion of his New York season.

Grace Atwell, who is now playing at the Bowdoin Square, will go West to join Joseph Haworth for a Western tour.

President Johnson of the Playgoers' Club has resigned, and his place is taken by Gamaliel Bradford, Jr. Mr. Johnson originated the scheme, but the organization took a different course from what was anticipated, and the elevation of the stage has taken a back seat. But the members have been having a royal good time and the finances of the club are in a flourishing condition. Long may it live.

Fanny Davenport has closed her tour and gone to Duxbury for her long Summer vacation. One of the pleasant features of the last week of her stay in Boston was her giving to Ben Stern a check for a substantial amount and expressing her thorough gratification for all that he did for her during her Boston engagement. This return was deserved because no star was ever so faithfully boomed by a manager as Miss Davenport was by Mr. Stern.

Orange Blossoms was given at the Palace to-day with Nina Dina in the leading part. The authorities insisted upon a modification of the undressing scene. Piler Morin's representative is here and objects to the use of the title.

Members of the Hasty Pudding Club have given James Gillsort a superb silver loving cup in appreciation of the staging of their latest opera.

Frank J. Pilling, of Wonderland, has come into possession of the Hub Museum.

JAY BENTON.

WASHINGTON.

Collapse of the Hinrichs' Grand Opera Company--Its Italian Chorus Stranded.

(*Special to The Mirror.*)

WASHINGTON, April 20.

Excelsior, Jr., is the attractive card this week at Albaugh's Lafayette Square Opera House, opening to-night to an audience that tests the capacity. The burlesque, with its superb mounting, clever comedy, bright lines, and the dashing and breezy work of Fay Templeton, Marie Cahill, Irene Perry, Yvette Violette, Arthur Dunn, Seymour Hess, Mathew Ott and others, scored an emphatic success. An Artist's Model comes next.

Sydney Rosenfeld's Company in The Two Escutcheons drew an Excellent audience to Rapley's New National Theatre. Charles Bowser, Rose Barrington, George Backus, Louise Muldener, Robert F. Cotton, May Diskin, Tony Cummings, Vincent Serraud and Edythe Chapman were seen to special advantage. The Strange Adventures of Miss Brown follows.

Allen's Grand Opera House will be occupied this week by various entertainments. To-night, Wednesday and Thursday nights, and at daily matinees, the American Lilliputians, headed by Mrs. General Tom Thumb; Tuesday night, Franklyn Lynch as Parthenia in Ingomar under Percy Winter's management; Friday night the Choral Society presents Mendelssohn's Elijah. Robert Downing winds up the week with a testimonial benefit from citizens on the anniversary of his twentieth year upon the stage, the bill being The Gladiator and A French Marriage.

That funny Irish play, McKenna's Flirtation, with Edgar Selden in the leading role, convulses with laughter a very large audience at Rapley's Academy of Music. The Tammany Tiger comes next.

Harry Morris' Twentieth Century Maids opened a return engagement at Kernan's Lyceum Theatre to large business.

The Senator was given by William H. Crane at the new National Theatre Saturday night in response to a very generous request for its revival.

The Hinrich's season of grand opera at Allen's Grand Opera House came to a sudden and disastrous ending Tuesday night when the chorus went on strike for salaries overdue. Rigoletto was to have been the opera and there was a fair attendance on hand. The money was refunded and theatre was dark the rest of the week. Manager Edward L. Allen, being absent from the city, Frank Allen, a brother of the manager, was in charge. He said: "We have advanced considerable cash to the company, and we did not feel justified in putting out any more. As it is, we are out about $750 on the engagement. We supplied Manager Hinrichs and company with funds before they left Philadelphia. The advance has been deducted in instalments from the receipts, which have not been large. The company came here heavily encumbered, as a result of an unfortunate Western trip. When, however, the money was advanced to the chorus they immediately claimed that it should be applied to back obligations for which we were in no way responsible. We feel very sorry for Mr. Hinrichs, whose merits as a musical director have not met with substantial recognition. His company failed to draw in St. Louis, but their artistic merits were so eulogistically commented upon that we believed Washington would render paying support to a fortnight of grand opera, but the business was most discouraging. A prosperous engagement, however, would not have settled the claims against Mr. Hinrichs. At the end, we offered gross receipts to the strikers, but they refused to go on the stage."

The chorus is now stranded here. Small sympathy is expressed, for if they had played the week they could have secured expenses and transportation back to Philadelphia. The chorus people claim that they came to this country under contract with Mr. Hinrichs, each being promised passage from Genoa, Italy, to Philadelphia and return with stipulated wages; but for two months they have been paid only three or four dollars a week each. They claim that Mr. Hinrichs owes each one of the twenty-nine chorus folk $157, and passage back to Genoa for twenty of them. They want to reach Philadelphia, where they think the backers of the operatic undertaking would furnish relief.

Paderewski's piano recital, announced for Metzerotts Thursday night, did not occur, and the money was refunded for all tickets sold. Sickness was said to be the cause of the disappointment.

The Rivals with the big star cast will be seen at Albaugh's Lafayette Square Opera House, Saturday night, May 9.

Annie Lewis has returned from Thomasville, Ga., where she has spent the Winter. She returns improved in health, and will put in the Spring and Summer at her home, Chevy Chase, Md. A testimonial will be given her shortly under the auspices of the National Fencibles, the crack military company, of which she is an honorary member.

Manager Charles A. Shaw, who has been identified for three seasons with local Summer comedy companies, will inaugurate next Monday a short season of light musical novelties, commencing with Doctor Flam. Shaw's comedians include: Arthur Moulton, Charles T. Aldrich, James Callahan, Edward Begeley, J. Liberman, Joseph Daly, Matthew Menzies, Hugh Wish, Clara Washburn, Bobbie Burns, Clara Hunter, Julia Tenney, Frankie Peterson, Lucy Pixley, Anna Daly and Lucy Florence, with A. W. Matlin, stage director, and Fred Arundel, musical director.

An entertainment was given at the Lafayette Square Thursday afternoon, under swell patronage, by the Dramatic Club of Philadelphia, management of Mrs. Eleanor Sherman Thackara, for the benefit of the poor missions of the country. Three plays were given, Petticoat Perfidy, Tambour, and Second Thoughts. Ices and dainties were served in the foyer between the acts by a number of well-known society women.

Haley's Washington Military Concert Band, at Allen's Grand Opera House Sunday night drew a large audience. Mary Helen Howe was the accomplished soloist.

JOHN T. WARDE.

PHILADELPHIA.

The Warm Weather Diminishes Receipts--Irving Closes His Engagement--Events.

(*Special to The Mirror.*)

PHILADELPHIA, April 20.

The intense heat of the past five days has had a depressing effect on theatrical receipts. The Duse engagement is a disappointment financially, although she is generally admitted to be a great artist. Henry Irving's farewell performance consisted of the last act of Becket, Godefroi and Yolande, last act of The Bells, last act of The Lyons Mail, and the fourth act of Louis XI.

Charles Frohman's A Fata' Card company, and Harry Williams' A Bowery Girl company closed their tour here April 18, and Joseph Jefferson and Mr. and Mrs. Robert Tabor will close their season here on April 25.

To-night at the Park Theatre we have Tyler and Askin's first production on any stage of the spectacular review of local happenings, written by Herman Perlet. It is called Miss Philadelphia, and is given by an excellent company, which includes John E. Henshaw, Charles Bigelow, Will M. Armstrong, Budd Ross, William Carroll, John B. Park, Ed Van Veghten, E. J. Williams, A. W. McCollin, Nancy McIntosh, Inez Mecusker, May Ten Broeck, Adele Farrington, Florence L. Wickes, Helen Welsh, Aggie Vams, Sylvia Lisle, and Mabel Clarke. The scenery embraces views of our most prominent places, and introduces a review of our First City Troop, a funny parade of New York Shooters, a coaching parade, Strawberry Mansion with picnic grounds, children and bicycle parade, the United States Mint, and a ballroom scene. The entire performance is staged in an expensive and elaborate manner. All the members of the company are particularly qualified for their respective roles.

The story is based on a dream of William Penn, Jr., showing the original William the city as it now is.

Joseph Jefferson appeared at the Broad Street Theatre in Rip Van Winkle to-night to large patronage. The programme will be changed later in the week to Cricket On the Hearth and Lend Me Five Shillings. Camille D'Arville in The Magic Kiss comes next week. The bookings for balance of season are Del'a Fox May 4, Lillian Russell 11, E. H. Sothern 18.

Too Much Johnson is in its third week at the Chestnut Street Theatre and is attracting fair patronage. Little Christopher appears May 4.

Julia Marlowe Taber and Robert Taber in repertoire are at the Chestnut Street Opera House with new scenic effects and costumes for the various productions. Excelsior, Jr., opens 27.

The Strange Adventures of Miss Brown has done well at the Walnut Street Theatre. Aubrey Boucicault in The Shaugraun will open a three weeks' engagement 27. This will close the season here.

The celebration at the Forrest Home 23 of the anniversary of Shakespeare will be a grand affair, Joseph Jefferson making the opening address, followed by William Gillette, Ralph Delmore, Maud Haslem, C. J. Bell, Benjamin Hendricks, John Jack, Creston Clarke, Adelaide Prince, Mrs. M. H. Stevenson, S. A. Jackson, Cholmeley Jones and Simon Hassler's orchestra.

Creston Clarke, with his wife, Adelaide Prince, will sail for Europe about June 1, to spend the Summer at his father's country seat on the Thames.

This is the last week but one of Creston Clarke

and company at the Grand Opera House, where he has played to fair business. A play called Edgar Allen Poe, as yet not seen in this city, will be produced 24, 25.

Gustav Hinrich, with the remnants of his opera company, opens a Summer season at the Grand Opera House May 4.

Robert McWade in his own version of Rip Van Winkle, supported by George Holland's superb stock company, is at the Girard Avenue Theatre. Miss Linthicum as Rip's wife, Mamie Gilroy as the daughter, and the beautiful scenery and effects constitute a strong card for the week. Mrs. Dion Boucicault, supported by Eugene Pepson, will appear week 27.

Fritz in Love, with J. K. Emmet in a new comedy-drama in three acts by A. D. Hall, is being received at the People's Theatre to-night with considerabble pleasure and applause. Annie Mortland, Mrs. Hattie F. Nefflen, Grace Perreport, Blanche Chatfield, William T. Doyle, James H. Griffith, Garrison Ball, Charles A. Prince, and Little Lillie Sinnot and Florie Loeber comprise the supporting company. Mc Kenna's Flirtation follows 27. Smith's double Uncle Tom's Cabin May 4.

J. Bard Worrell, formerly manager of the Park Theatre in this city, has joined Hyde and Behman's staff, and will have the exclusive management next season, beginning Sept. 7, of their new Newark Theatre (formerly Miner's). Bard Worrell deserves success. He is a Philadelphia boy, graduated with high honors at the Central High School, an expert in the box office, well liked by the public and profession, and leaves this city with the good wishes of hosts of friends.

Forepaugh's Theatre with Hearts of Oak containing a beautiful series of stage pictures, a genuine rainstorm, a New England home, exquisitely portrayed by the popular stock company, attracted good houses for the opening. Lost Paradise, with Howell Hansell specially engaged to play Reuben Warner, will appear week of April 27.

Harry Davenport, son of the late E. L. Davenport, now with George Holland's stock company, contemplates starring next season.

A Happy Little Home, with George W. Monroe, returned to-night to the National Theatre for the third time this season and met with a good reception. The Great Diamond Robbery plays a return date week of April 27. It is not definitely settled, but likely, that Ed Harrigan and company will fill the week of May 4.

Noss Jollities company presented for the first time in this city their musical comedy, The Kodak, at the Standard Theatre, attracting good patronage. Specialties predominate, and Charles R. Sweet, as a tramp, plays a very effective role. The Kodak is varied enough to entertain all classes. Charles L. Davis as Alvin Joslin, with 600 carats of diamonds as an extra attraction, comes week April 27.

Dumont's Minstrels at the Eleventh Street Opera House present an entire change. The New Woman's Husband and Bill Buffalo's Wildest West are features.

Stoddard lectures at the Academy of Music April 21, 24, 28 and May 1.

Sandow and Ziegfeld's Trocadero Vaudevilles were announced to appear at the Auditorium week of April 27 to close Sandow's tour in this country, but a hitch has intervened, and Weber and Fields' Trolley Party comes to fill the date.

The famous Paint and Powder Club of Baltimore gave a creditable performance of their new extravaganza, Bluff King Hal, at the Academy of Music April 18 in aid of charity.

A mammoth new building with a vast auditorium and assembly hall, will be erected by the Colosseum Company on the plot of ground, 225 feet on Spring Garden Street, 267 feet on Sixteenth Street and 270 feet on Buttonwood Street, opposite the new United States Mint site. The building will be a two-story fireproof and brick structure for general amusement purposes.

Max Arnold, the blind comedian, receives his annual benefit at the Chestnut Street Theatre afternoon of April 24, when a long list of volunteers will make up an attractive and profitable programme.

Buffalo Bill's Wild West Show opened its season in this city April 18. The street parade, an impressive display, attracted an immense crowd along the entire route. The features this season are Buffalo Bill, Annie Oakley, the Deadwood coach, cowboys, Arabs of the desert, Cossacks, one hundred Indians, an equestrian army corps, and the only herd of buffalos on exhibition. The show is of colossal proportions, carrying its own electric plant and seating accommodations. After the stay here, the Wild West jumps to Cumberland, Md., and then goes Westward.

S. FERNBERGER.

PITTSBURG.

Nat C. Goodwin, Olga Nethersole, and Other Attractions--A New Opera.

(Special to The Mirror.)

PITTSBURG, April 20.

Nat C. Goodwin, a great favorite here, opened at the New Grand to-night in a return engagement in In Mizzoura to a packed house. David Garrick and Lend Me Five Shillings, and Ambition will be presented during the week. The advance sale is large. Margaret Mather appears next week.

Olga Nethersole opened at the Alvin to-night in Camille to a large and fashionable audience. During the week Carmen and Diane will be presented.

A Gay Old Boy, with Joseph Hart and Carrie De Mar in the leads, was greeted at the Bijou by a crowded house. The Girl I Left Behind Me follows.

Professor John Gernest, director of the Bijou orchestra, will probably take a trip abroad this Summer.

A satiric opera by Simeon Bissell, called Luciella, for the benefit of the local hospitals, received its first public performance to-night at the Duquesne before a large, fashionable and appreciative audience. Next week Robert B. Mantell appears.

The New Grand will close its season week of May 4 with a grand revival of Uncle Tom's Cabin.

Horace Vinton's company will produce this week at the East End Theatre, Golden Giant Mine, Pink Dominos and Blood Money.

The attaches of the Bijou are preparing for their annual benefit, which occurs the latter part of next month.

JOSEPH CROW.

CLEVELAND.

The Waning Season in the Lake City--Haworth's Revivals--Hot Weather News.

[Special to The Mirror.]

CLEVELAND, April 20.

With the thermometer dallying around the nineties all the week, it was no wonder that receipts at all the theatres fell off, although extra good attractions were furnished. However, we are promised cooler weather this week and to-night, being an improvement, managers are happy in expectancy of better results.

An enthusiastic audience filled the Opera House to-night to greet E. H. Sothern in The Prisoner of Zenda. Sothern was seen to advantage in his dual role and was generously applauded.

Joseph Haworth will be seen next week in repertoire. Margaret Mather week of May 3.

The Lyceum Theatre is dark for the first three nights. Herrmann the Great will open a short engagement on Thursday evening, giving four performances. The week of April 27 will be given over to a spectacular pantomime of Ben Hur by local talent.

Charles H. Yates' Newest Devil's Auction opened a week's engagement to a crowded house at the Cleveland Theatre to night. Human Hearts follows.

The Watson Sisters, who head a company of clever vaudeville artists, opened for the week to the capacity of the Star Theatre, afternoon and evening. Next week, Drew and Campbell's All Star Specialty company.

Joseph Haworth addressed eight hundred graduates of the West High School last Thursday morning on "Dramatic Art." The address was pronounced a most thoughtful and scholarly one.

The well known humorist, Marshall P. Wilder, entertained a good sized audience at Association Hall Friday evening.

Frank J. Martin, dramatic critic of the *Plain Dealer*, has a very able article in yesterday's edition of that paper about American play makers.

A new weekly paper, entitled *The Centennial Every Saturday*, was launched last Saturday. It will be published by the reporters of all the city dailies, and be devoted to society and the drama.

Newt Hilliard (Madge Taylor) has commenced suit against her husband for alimony. Hilliard left his wife and child without any funds at the Hollenden Hotel, in this city, last week.

Tyrone Power will be Joseph Haworth's leading man during his engagement next week. Hamlet, Macbeth, Rosedale, and Richelieu will be the plays produced.

WILLIAM CRASTON.

ST. LOUIS.

The Black Crook Closes in a Bad Way--Current Attractions--News of the Week.

(Special to The Mirror.)

ST. LOUIS, April 20.

The farce-comedy, Paradise Alley, opened at the Hagan with yesterday's matinee and played to two good audiences. Bright, pretty costumes, up to date songs and funny situations introduced by Sam J. Ryan, Frank M. Wills, John Queen, Iola Pomeroy and a number of others, make up the piece.

Marie Wainwright opened in her new play, The Mystery of Agnes Page, at the Grand Opera House last night to a fair audience. The play abounds in many strong dramatic situations, and the part assumed by Miss Wainwright is well suited to her varied talents. To-night Charlie Stark, the assistant treasurer, is taking his benefit and the audience is a large one.

An Artist's Model, the elaborate musical comedy, began an engagement at the Olympic Theatre to night to a big audience. Dick Richie, the assistant treasurer, William Streeper, the door keeper, and Joe Dahlam, the lithographer, taking benefits. The production is very fine in the way of staging, and the company is composed of a number of bright artists, among them being Marie Studholme, the English beauty.

The comedy drama, The Outcasts of a Great City, headed by Daniel Kelly, commenced an engagement at Havlin's Theatre yesterday afternoon playing to two large audiences. An illuminated view of Brooklyn Bridge is one of the several realistic pictures presented.

Sarah Bernhardt's engagement at the Grand Opera House, commencing April 20, promises to be the event of the season. The booking is for only five performances and the repertoire will be Izeyl, Maega, Gismonda and La Tosca.

The production of Carmen during the latter part of Olga Nethersole's engagement at the Olympic Theatre last week drew immense audiences. The Nethersole season closes after the engagement this week in Pittsburg and the company will sail for England May 2.

William E. Jones, formerly manager of Havlin's Theatre, joined the Paradise Alley company here last week and will go in advance.

Schnaider's Garden (for the past two or three seasons called Terrace Park) will open early next month with a free vaudeville entertainment.

Joseph Desberger, a St. Louis boy, and a member of the Modjeska company this season, left last Friday for Cleveland, where he joins the company organized by Joseph Haworth to produce Shakespearean dramas.

Sam W. Gumpertz, manager of Colonel J. D. Hopkins' West-side Theatre, Chicago, was in the city last week to testify in the case of Colonel Hopkins against the Union Trust Company Roof-Garden. He is also the manager for Mr. Jainonpoulo's suburban resort at Wells' Station. The place will open May 17 with George Thatcher, Carroll Johnson, Sue Sully, Tom Lewis, the Bison City Quartette and Elsie Adaire as the attractions, followed the second week by Ida Fuller, sister of Loie Fuller, Lew Dockstader, Frank McNish, Press Eldridge and Hughey Dougherty. The admission will be free, but with a special reserved space for twenty five cent reserved seats. Gumpertz will also manage the Masonic Temple Roof Garden, Chicago.

R. G. Hollaman, New York manager for Conterno's Famous Concert Band, was in the city last week.

Colonel J. D. Hopkins was in St. Louis again last week.

The following are engaged to sing in the cast of the Baker Opera company for the Police Relief Benefit week commencing next Monday night: William Broderick, Harry Davies, J. K. Raynard, Charles E. Huntington, Maurice Hageman, Alex Joel, J. J. Cahill, Kittie Marcelius, Katherine MacNeill, and Mertie Houck. John Lang will be musical director.

William Harris, of Rich and Harris, the well known managers, who was called to the city last week by the serious illness of his father, has returned to New York, his father being better.

During the engagement of The Strange Adventures of Miss Brown at the Hagan week before last, Lizzie Conway, a member of the company, celebrated her fiftieth birthday. During the evening she was serenaded in her dressing-room by the orchestra of the theatre.

The members of the Black Crook company playing at Havlin's Theatre last week, struck early in the week on account of salary being past due. Managers John Havlin and William Garen, of the theatre, took charge of the company and guaranteed salaries for the week, so regular performances were given. The company was in a bad position financially when it struck town and hoped for the week at Havlin's to pull them over. They were forced to close their season here after Saturday night's performance.

Al Spink and his Derby Winner company come to Havlin's Theatre next week, and close at Kansas City the week following.

W. C. HOWLAND.

BALTIMORE.

Benefits and Other Things in the Monumental City--John W. Albaugh, Jr.'s Play--Items.

(Special to The Mirror.)

BALTIMORE, April 20.

Trilby, presented by one of William A. Brady's companies, is the attraction at Ford's Grand Opera House. Baltimoreans are disappointed, as they had hoped to see the original company, but a good sized audience was present. Mabel Amber makes an excellent Trilby, and her performance was much enjoyed. "Ben Bolt" was sung in good style by Lizzie Annandale. Little Christopher follows, with Theresa Vaughn.

At Harris' Academy of Music, Ward and Vokes in A Run on the Bank entertained a large, well heated audience, who laughed despite the temperature and were merry until the fall of the curtain. As stars this team of comedians is new here, but their work as Percy and Harold is well remembered. Next week, Lillian Lewis in Credit Lorraine.

Weber and Field's have caught the popular fancy with A Trolley Party to night at the Holliday Street Theatre. The farce is clever and full of life, and the same may be said of the company. Next week, Delmonico's at Six.

Fields and Hanson's Drawing Cards close the season at the Howard Auditorium. The olio bill presented is attractive and entertaining. The house will open shortly with the Summer stock company.

At Kernan's Monumental Theatre, The Night Owls presented their new spectacular comedy A Pack of Cards. The vaudeville which preceded the comedy was quite up to date.

Tuesday evening last a subscription performance of Trenton, John W. Albaugh, Jr's, romantic play, was given at Albaugh's Lyceum Theatre before a fashionable and cultured audience. In the cast were John Marshall, John W. Albaugh, Jr., Edward S. Marble, and Magdalene H. Burger. The play was flatteringly received and was well acted. John Marshall as a Captain in His Majesty's Grenadiers made an excellent impression.

Trenton was preceded by Withered Leaves, played by members of the Foyer Club, and was followed by that charming little comedy, Delicate Ground, with John Marshall, John W. Albaugh, Jr., and Lizzie Hudson Collier in the cast.

Joe Hart's season in A Gay Old Boy closes April 25. The company is rehearsing a new comedy, which is said to be very bright. Its title has not been definitely settled upon, but Mr. Hart says it will probably be named Truthful John.

Blanche Walsh, Joseph Haworth, Frederick Paulding and Anna Boyd have written Manager Tunis F. Dean volunteering their services for his benefit, which will take place May 7 at Harris' Academy of Music.

The A Woman of War company has disbanded.

A large delegation from Baltimore Lodge of Elks attended the Lyceum Theatre on Tuesday evening last to witness the production of John W. Albaugh, Jr's. play, Trenton. Mr. Albaugh was presented with a handsome floral tribute.

The present season has been the most successful the Music Hall has ever known. Manager Edgar Strakosch is a hustler and leaves no stone unturned to make the house attractive. Extensive improvements will be made during the Summer months. May 5 and 6 there will be a bicycle festival which will possess some unique features.

Mrs. Ellen Martin, who has hundreds friends in the profession, has been ill for a week. She is in hopes soon to be alright.

Dodson L. Mitchell goes with the Julia Marlowe Taber company next season.

Julia Marlowe Taber was the guest of the Woman's Literary Club at a special meeting Thursday afternoon. Mrs. Taber has been the guest of the club at each of her visits to Baltimore for several years.

The Peabody concert Tuesday afternoon was well attended. One of the composers represented was Herr Julius Koenigen, brother of the celebrated "X ray" professor.

The Journalists' Club gave a characteristic "club night" on Wednesday evening to celebrate the formal opening of their new rooms. A number of professionals attended.

On Friday afternoon, at Harris' Academy of Music, a benefit performance was given for the Society for Prevention of Cruelty to Animals. Mr. and Mrs. Taber and their company presented a scene from Romeo and Juliet; Joseph Hart sang several of his clever songs, John Marshall, John W. Albaugh, Jr., and Lizzie Hudson Collier appeared in Delicate Ground, Albert Leech sang and danced, the Ladies Vienna Orchestra played stirring airs, and others contributed to make up a first class entertainment.

Manager Tunis F. Dean spent Sunday in Philadelphia on business connected with the Academy.

The "Howards' French Ball," which took place last week at the Academy of Music, was the most "advanced" affair of the kind ever held here. Many of the women appeared in bijoumers and some in tights. The "Howards" are employes of the various theatres in the city.

HAROLD RUTLEDGE.

CINCINNATI.

Shore Acres Has the City Almost to Itself--Music Hall Being Rebuilt--News Notes.

(Special to The Mirror.)

CINCINNATI, April 20.

This evening James A. Herne and his sterling company appeared at the Grand before a good house in Shore Acres. When seen here before it attracted great attention from all the people, and its former success will be duplicated this engagement. Next week that precursor of the season's end, Uncle Tom's Cabin, will be given a spectacular production.

The season here is practically over. The Grand closes at the end of next week. The Walnut is dark again this week. Little Christopher had been booked, but the abnormally hot weather which has afflicted us for ten days induced manager Havlin to welcome an opportunity to cancel its date. The house will be closed until May 13, when the all star cast of The Rivals appears in two performances at prices ranging from $5 to $1.50.

Manager Anderson has secured for the Fountain this week the Vaidis Twin Sisters' Novelty company. It is a strong company, made up of good specialists, and will get its full share of patronage. The season of this house closes May 3 with a benefit to Morris Schlossinger and Floyd Lauman.

Freeman's Theatre reopened yesterday for a one week's engagement under the management of Messrs. Heuck and Fennessy. The attraction was Bob Fitzsimmons' company, composed of Mlle. Theo, the Novelty Trio, Robinson, Baker and Robinson, Leslie and Curdy, Ward and Brown, Gilmore and Bushnell, Alice Gilmore and Baker and Leavy.

Heuck's yesterday had H. C. Miner's production of Hal Reid's play, Human Hearts. Hal Reid himself appears in his own creation of Tom Logan. Manager Baker has a benefit May 8.

The remodeling of the Music Hall is progressing finely, and there is every indication that the edifice will be in perfect condition in time for the Musical Festival, May 19.

Buffalo Bill's Circus and Wild West Show will be here May 4, 5.

The eloquent Colonel Robert G. Ingersoll lectures at the Grand on "The Liberty of Man, Woman and Child," April 26.

WILLIAM SAMPSON.

THE GARRICK'S NEXT SEASON.

"The Garrick Theatre," said Charles Frohman yesterday to a MIRROR reporter, "is booked solid up to the end of next season. The theatre will open on September 4 with Chevalier, who with a company will play a four weeks' engagement. Next will come George Edwardes' London Gaiety company (150 strong) in the musical farce, In Town. Toward the middle of November Richard Mansfield will begin a seven weeks' engagement and during his stay he will present two new plays as well as making a Shakespearean revival. John Hare will then follow for eight weeks in a revival of Tom Robertson's best comedies. After Mr. Hare we expect to make a production of a local American play which in turn will be succeeded by the Spring engagement of John Drew, who will present a new play by Mrs. Ryley. There now! There's a whole season fully contracted for and I'm willing to confess to you that it's the best and most satisfactory booking I've ever done in my life."

A THEATRE TO CHANGE HANDS.

The Empire Theatre in the Eastern District of Brooklyn will probably be under the management of Hyde and Behman next season. This will be another link in the chain of theatres controlled by this firm, which includes Miner's Theatre in Newark, N. J.; the Grand Opera House, Gaiety, Star, and Hyde and Behman's in Brooklyn. It is likely that John W. Holmes will be the resident manager of the Empire.

Mr. E. L. Davenport desires an engagement for Summer.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Two-line cards (professional, $8; commercial cards, $12) for three months, $9; for six months, $16; for one year.

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Reading notices marked "," or "," 50 cents per line.

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Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

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NEW YORK, - - - APRIL 25, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—Andrew Mack.
BROADWAY.—De Wolf Hopper, 8:15 P. M.
BIJOU.—The Widow Jones.
EMPIRE.—Bohemia, 8:15 P. M.
GARRICK.—A Thoroughbred, 8:15 P. M.
GRAND.—Coon Hollow, 8 P. M.
GARDEN.—His Absent Boy, 8:15 P. M.
HOYT'S.—A Black Sheep, 8:30 P. M.
HERALD SQUARE.—Heart of Maryland, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—Marguerite.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Vaudeville, 8:15 P. M.
LYCEUM.—The Prisoner of Zenda, 8:15 P. M.
SANFORD'S.—The Sidewalks of New York.
STANDARD.—Chimmie Fadden.
TONY PASTOR'S.—Vaudeville.

BROOKLYN.

AMPHION.—Lillian Russell.
COLUMBIA.—The Sporting Duchess.
MONTAUK.—1492.
PARK.—Rose Coghlan.

HOBOKEN.

LYRIC THEATRE.—For Fair Virginia.

TO ADVERTISERS.

Patrons of The Mirror are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

BENEFITS OF ASSOCIATION.

The recent organization in this city of the Actors' Association, whose plans and purposes have been set forth in The Mirror, makes interesting at the moment the annual meeting of the Actors' Association of England, held the other day in London. From a reading of the proceedings of the English association it appears that the organization of members of the profession in that country is a prosperous and beneficial one, although its pecuniary ability is limited. It depends for the working of its machinery upon members' subscriptions, life memberships, and an occasional benefit. Last year Henry Irving gave a performance at the Lyceum Theatre that threw £210 into the association treasury. This sum has been mainly depended upon for maintenance during the twelvemonth, and the association starts upon a new year with but a small balance for current expenses. But from the account of its membership, and its affiliations there seems to be no doubt that the association will be enabled to meet all its obligations.

It is said that in Great Britain there are 20,000 members of the theatrical profession. Of this number but 1,250 belong to the Actors' Association. The character of the membership, however, suggests that the association will never languish. Its work, as set forth, must newly approve itself to the profession from year to year and influence the growth of the body.

The English Association performs many valuable functions, and enforces reforms in matters that the individual would be powerless against. It acts as a mediator between actors and managers, and last year settled many disputes which, if left to the will of the more powerful of the contracting parties or permitted to go to court, would have worked hardships that were thus avoided. Yet the association, it is declared, is inimical to managerial interests, and it numbers many managers among its members.

A list of members of the association disengaged with their lines of business, is kept posted in the secretary's office for the information of managers, and numerous engagements have as a result been made with a saving of agency fees. Thus, to give an instance of this benefit, if an actor in this manner secures an engagement that brings him but £100, he saves the £10 that otherwise would go to an agent, while his membership fee in the association is but ten shillings.

This association, among other duties, looks to the condition of theatres. Last year it successfully dealt with forty-one cases of insanitation. It has also pursued bogus agents and managers—who for a long time infested London—with the result that this class of swindlers have almost disappeared. The association has also been of benefit in securing the insurance of the property of members against loss by fire while they were on tour, and in other ways has established the wisdom of its formation.

TRANSPORTATION.

An announcement that the great railways of the country have entered into an agreement with the Inter-State Commerce Commission which will lighten if not abolish the duties of that governing body as they relate to the competitive conduct of the lines, will prove to be interesting if it proves to be true. It is said that the railways have in effect agreed to abide by all the regulations of the Commission, and in fact to become its agents to the extent of watching each other to prevent violations of laws supposed to have been made in the public interest.

As transportation methods are understood to-day, the theatrical industry seems to be the only one that is discriminated against by the common carriers. When the railways revise or modify their rates for the classes of transportation that affect general shippers, they make inquiry as to prospective business and listen with respect to the advice of boards of trade. In short, they at least hear what others interested have to say, and this courtesy ethically stands for much even if it be not followed by concession in the performance. But the theatrical business has no influential body to make its case, and its individuals suffer in consequence of the fact that the railways pay it no special respect as a great source of revenue.

Hundreds of theatrical companies, numbering thousands of persons, and carrying great quantities of baggage and freight, are almost constantly on the railways of the country. Yet this great class of travelers as a body call for no greater consideration at the hands of the common carriers than a local picnic party traveling a short distance for a day's pleasure. The railways sell tickets at reduced rates at the minimum number of ten to all comers. But a theatrical company numbering one hundred persons and traveling constantly is not considered with reference to its valuable business by any railway. It is lumped in the traffic arithmetic as "ten times ten" and pays relatively just what a "short-haul" pleasure party would pay. Again, the company that numbers twenty-five persons has the grant of a baggage car, while a company of one hundred persons, which pays four times as much in fares, is permitted to have but two baggage cars, and must pay for excess on everything beyond that limitation. These and other regulations are not fair to a business that gives a great and a steady profit to the railway.

In the West, on roads centering in Chicago, new exactions confront theatrical travelers. Lines that formerly competed have pooled their business and put up their rates to the figures that individual tickets sell for. More than this, they have left companies no option between their routes. That is to say, if a company wishes to go to St. Louis from Chicago, or vice versa, it must take the line indicated by the passenger agents, whose roads "take turns" in order to equalize the traffic.

Justice to the theatrical business seems to demand many reforms in railway transportation.

THAT OPEN LETTER.

The second instalment of Franklin H. Sargent's "Open Letter to the American Dramatic Profession" is carried on another page of The Mirror this week.

This instalment deals with the interrogatories, "What, in your judgment, is to-day most needed for the improvement of the actor's art?" and "Should there be a special and technical education for the young actor prior to his or her first professional experience?" These questions are answered pro and con by a large number of well-known members of the profession.

The concluding paper, to be published next week, will consist of the "arguments of counsel" in the matter, and will no doubt continue the interest Mr. Sargent has cleverly awakened.

PERSONALS.

Carson.—Mrs. Carson, a woman active in dramatic circles, and founder of the London Ladies' Theatrical Guild, is pictured above. The organization named owes not only its existence, but also its prosperity, in a measure, to Mrs. Carson's interests and activity.

Jewett.—Henry Jewett will head a Shakespearean company for a six weeks' engagement in Kansas City. His principal support will be William F. Owen.

Sparks.—John G. Sparks, of Peter Dailey's company, has written a farcical comedy, in which he will be starred next season by Rich and Harris.

Jeffries.—It is reported in London that Maud Jeffries, the young American actress who has distinguished herself as Wilson Barrett's leading lady, has determined to retire permanently from the stage.

Tree.—It is said that Beerbohm Tree's daughter will soon make her debut at the Haymarket Theatre, London, as Arthur in King John.

Radcliffe.—Minnie Radcliffe denies the story which recently went the rounds stating that she was engaged to be married to a German count. The story originated in San Francisco.

Archer.—Belle Archer has returned from San Francisco and is visiting her parents at Bayonne, N. J. She proposes to star next season in a play by Forbes Heermans.

Kennedy.—Alfred Kennedy has completed a play called The Hunt Ball.

Engels.—George Engels is to appear in Der Compagnon at the Irving Place Theatre next Thursday evening. This is the play from which His Wife's Father was adapted, and Herr Engels assumes the role that W. H. Crane acted in the English version.

Wright.—Stephen Wright, late of Madame Modjeska's company, has been successfully operated upon for appendicitis, and may now be considered convalescent.

Fitch.—Clyde Fitch gave an afternoon tea at his studio last Tuesday. Many members of the theatrical profession were present.

Hopper.—A handsome oil portrait of Charles H. Hopper in evening dress is attracting considerable attention at Schaus' Art Gallery.

Dixon.—Daisy Dixon rejoins Robert Hilliard's company this week to resume her old part of Susan in Lost—24 Hours, which she originated with great success at Hoyt's Theatre last Fall.

Davenport.—Edgar L. Davenport is considering three offers for next season, one to support Julia Marlowe Taber and Robert Taber, the other two with Perley's Sporting Duchess and a production by Charles Frohman.

Knowles.—R. G. Knowles, who arrived in New York on Saturday, was an interested listener at Colonel Ingersoll's lecture at the Star Theatre on Sunday evening.

Bayard.—Thomas F. Bayard, United States Ambassador to England, and Mrs. Bayard, will visit Stratford during the Shakespeare Birthday week, and on Thursday of this week will be present at the formal dedication of the memorial window in the church, erected at a cost of £400, subscribed by Americans. The dedication of the window will be accompanied by a special service, after which the Ambassador will unveil the window and deliver a short address.

Penley.—W. S. Penley has been out of the bill at his theatre in London more or less since Christmas, and this has led to rumors that his health is seriously impaired. A reassuring statement is made upon good authority, with the explanatory report that Mr. Penley has spent much time at his dentist's since the holiday mentioned, owing to an unexpected happening. It is said that some time ago he took up boxing as a pastime, and that in a friendly bout with one of his sons, who proved more expert than his sire, his teeth were sadly damaged.

Siddons.—The Siddons memorial statue, which Sir Henry Irving has undertaken to unveil next Autumn, is being executed by M. Chavalliaud, a successful exhibitor at the Beaux Arts, Paris. The statue depicts Mrs. Siddons in a seated position, attired in Grecian costume, with her head surmounted by a coronet, and a veil falling over her shoulders. The portrait of the actress has been taken from Sir Joshu Reynolds' celebrated painting of Mrs. Siddons as the Tragic Muse.

LETTERS TO THE EDITOR.

THE TRANSLATION OF FOR THE CROWN.

NEW YORK, April 18, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Not very long ago, one of New York's great dailies, managed from Europe by cable, contained the following gush: "If the French people could only find a poet among them who could present Shakespeare to their ears with as much of the spirit of the original as Mr. Davidson has presented of M. Coppée's fine thoughts to the English stage, they would have no cause to complain of not having a perfect knowledge of the immortal poet."

The cause of this enthusiastic outburst was the presentation to the public of London of M. François Coppée's Pour la Couronne, as translated into blank verse by John Davidson.

"To a person understanding the nuances of both languages" continues the rhapsody, "it is delightful to notice how little of a translation and how perfect an adaptation is the English version."

Fancy a French John Davidson at work rendering Shakespeare into French under such conditions! His work would be neither a translation nor an adaptation, and would not therefore be Shakespeare, as all will admit. But let us see for ourselves and judge of both Coppée and Davidson.

The following are the two extracts given in the paper referred to, the first being the original of M. Coppée, and the second the "beautiful nuances" of the original, done into such English as would delight the hearts of the French if a poet could be found to do as much for the divine William for French ears:

"Pour la Couronne."

Constantin seul, s'adressant à la statue:

COPPÉE'S ORIGINAL.

"Eh bien! figure triomphante,
Rejouis-toi de voir ce que ton crime enfante.
Il me faut l'expier, moi, ton fils innocent.
Dis, suis-je assez puni d'avoir versé ton sang?
Compare nos destins, ô, mon père, confonte
Ta gloire imméritée et mon injuste honte.
Tu mérites l'opprobre, et tu me vois m'en couvrir.
Ton juge est condamnée, ton bourreau va mourir.
En nous deux la justice est deux fois outragée.
Spectre! es-tu satisfait? Victime! es-tu vengée?"

MR. DAVIDSON'S TRANSLATION.

"Triumphant figure! Does it please
You here to watch my expiation? Is my soul
Harrowed and racked enough? Compare your fate
With mine! Your glory and my shame unearned
By either must together last! Think! think!
As long as time endures my hated name
Shall rankle in the memory of men
Foul and malignant gangrene; yours be held
In the most hallowed and profound regard.
Dark spectre, be content, you are avenged."

In order that this criticism may not be deemed captious and attributed to ignorance, which are really the basis of most of our modern criticisms, I beg to add a translation or rather adaptation of my own, hurriedly prepared, for the purpose of enabling the readers of The Mirror to exercise their faculty of selection. It should be remembered that the son is addressing his father's statue:

MR. ROBINSON'S TRANSLATION.

"What means the smile upon thy features cold,
Like that I oft have seen when warm with life,
Thy countenance gave utterance to the joy
Born in thy soul o'er some successful plot?
Dost thou rejoice to see thy fruitful crime
Bear expiation in thy spotless son?
Speak! Hath not vengeance on me surfeit yet
For that thy life blood from thy veins I sped?
Compare our fates, my father, and confront
Thy unearned glory with my unjust shame.
Opprobrium is thine; 'tis thy reward.
Yet in it as in mantle closely wrapped,
I hold myself unto its consequence,
And shrink not from my condemnation, or
With fear fall on the sword 'gainst thee I drew.
Oh! justice, doubly outraged in us both,
Spectre! Victim! art content, revenged?"

It is doubtful if the immortal Shakespeare would be pleased with the compliment paid to Mr. Davidson at his expense, and if he knew it, his proud spirit would perhaps lead him to burst his mortal cerements, to revenge himself upon the daring translator, possessing the assurance to inflict upon the innocent and inoffensive French people the "nuances" of his genius, in the same style as Mr. Davidson has endeavored to give us those of M. François Coppée.

The original of M. Coppée with Mr. Davidson's and my own translation and adaptation are before the readers of The Mirror to judge whether I am not correct in saying that the attempt of the paper edited from over the sea to place the mantle of Shakespeare upon the shoulders of Mr. Davidson is a miscue as bad as the translation.

Let some one, to test the character of Mr. Davidson's translation, adaptation or rendition of Coppée, re-translate M. Coppée's "nuances" as Mr. Davidson has transformed them, and send The Mirror the result. My own may be treated as they deserve, as I disclaim descent from the immortal William, or cabled notoriety.

CHARLES H. ROBINSON.

MRS. POTTER AND AUSTRALIA.

NEW YORK, April 14 1896.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of April 11 Mrs. Potter is reported to have said: "We are assured a definite sum and every play we shall do will be made a production. We open on May 30 at Sydney in As You Like It. William Elton, who used to be at Wallack's, will be our Touchstone; Mr. Dampier will be the Jacques, Mr. Tetheradge the Banished Duke. The scenery will be the work of Phil Goatchers, after the pictures in Abbey's Shakespeare."

These statements are not only misleading to those who may wish to visit Australia professionally, but unjust to Australian managers generally, for not only does Mrs. Potter make the above positive assertions, but that lady implies that Mr. Musgrove has been trotting all over the globe for the past two years to secure her services.

Early in 1890 (my partner, J. C. Williamson, being then on his way to Europe) I arranged by cable an engagement with the Potter-Bellew attraction for an Australian tour upon sharing terms, without any guarantee whatever. I personally conducted the tour, which was a great success both financially and artistically, so much so that return visits were made to Melbourne and Sydney. I always extended the courtesy of careful consideration to any suggestion, but would have listened to no dictation had any been offered. This was the policy of the leading Australian firm during the nine years I was a member of it.

The wholesale manner in which Mrs. Potter has adopted the services of four leading artists of Australia, irrespective of their obligations to other managers, and the autocratic style of her communication being apt to create a species of mischief which has hitherto been avoided, I would ask you to kindly give publicity to the following statement:

I left Australia just six weeks ago and I am pretty well posted with the movements of the artists named.

It is quite possible that Mr. Elton will be the Touchstone. It is possible, though doubtful, that Mr Dampier will give up a successful starring tour to take a stock engagement. It is still more doubtful that Mr. Titheradge will play a subordinate part to Mr. Dampier, even were he available, which he is not. Finally, the exclusive services of Phil Goatcher belong to me, and my permission has not yet been asked. Of that there is no possible doubt, "no possible doubt whatever."

Yours, ARTHUR GARNER,
Manager Palace Theatre, Sydney, N. S. W.

COLOMBE'S BIRTHDAY.

NEW YORK, April 15, 1896.

To the Editor of The Dramatic Mirror:

SIR.—I read with interest in your paper of a recent issue an interview with Mrs. Julia Marlowe Taber.

In the course of her talk, Mrs. Taber enumerated among her new plays a version of Robert Browning's drama of Colombe's Birthday, but she omitted to mention that the version which she plays was made for her by myself and my collaborator, Mrs. S. Ada Fisher.

The piece was first produced in Chicago at McVicker's Theatre, in November, 1891, and Elwyn Barron, in his criticism of the piece, in the Chicago *Inter-Ocean*, speaks of it as "a noble play, judiciously and appreciatively made by Rose Eytinge and S. Ada Fisher. . . . The adaptation is so well-ordered, that persons not familiar with Browning's majestic poem would be unable to discover that the present play in one act and two scenes, is not a complete, finished and symmetrical story of Colombe's Birthday.

If you will kindly find space for this little explanatory note, you will do a great service to

Yours very truly,
ROSE EYTINGE.

THE USHER.

The unseasonable heat of the last week has had a disastrous effect on theatre receipts. The hot wave being of broad expanse its results have been far-reaching.

Here in New York the theatres have suffered terribly. The gross receipts of many playhouses last week did not aggregate enough to make a respectable one-night house. The managers who are fortunate enough to control successful attractions were not hit so hard as the others, of course; but I doubt if there were more than two or three houses in town that cleared a profit.

The spell of heat and humidity coming at this particular time is unfortunate. The most favorable conditions were essential to make the home-stretch of the season even approximately successful. As it is, the campaign of 1895-96 will have few claims to pleasant recollection.

✣

John Stetson was not a Chesterfield, nor did he enjoy the benefits of even an ordinary education; but he possessed great shrewdness and a genius for accumulating money. He was essentially a self-made man, and his career furnishes an example of what command of power and fortune a man born under the humblest conditions can attain in this country.

Mr. Stetson, despite his rough exterior, was a man of the kindest heart and the strongest sympathies. There are scores of persons who could, if they would, relate instances of his charity and generosity. Best of all, he made his benefactions unostentatiously.

Mr. Stetson was a square man. His word was as good as his bond. I don't think he ever was guilty of a dishonorable action in his business dealings.

For years it has been the custom to saddle on Stetson all the malapropisms that the wits of the profession have invented. He took these gibes in good humor. As a matter of fact, very few of the mistakes attributed to him had any foundation.

✣

Unless I am greatly mistaken the new Actors' Association is going to be a power in the theatrical world.

I understand that it is to be conducted on conservative lines. It is in no sense anarchistic; it is not designed to fight anybody, but simply to make a stand for existing rights and to endeavor by judicious means to recover many other rights that actors have lost under the present managerial system.

There is need of such an institution, and it can become a great influence for good, not only for actors, but for legitimate managers and the theatregoing public.

Organization is the order of the day, and heaven knows there is no class that stands more in need of the advantages of combination for beneficial purposes than the members of the profession.

✣

I am sorry to observe, by the way, that organization on the part of theatrical mechanics is not dictated always by wisdom. The men who shift the scenery ought to consider themselves a part of the body theatric, whose interests lie more or less in common with those of actors and managers and whose prosperity depends upon the prosperity of their employers.

Benefits are occasionally given with the aid of managers and actors for the benevolent organizations of the mechanics. It is obvious that they should entertain a sentiment of reciprocity. And they do in most cases, but the stage hands of Palmer's Theatre seem to be an exception.

Mr. Palmer gave a benefit recently for a struggling fresh air fund, which sends poor children for a couple of weeks' outing to a place in Westchester County during the Summer.

The theatre was given free of any charge, the actors volunteered, the ushers and musicians gave their services. But the stage hands declined to help, and put in a bill for their work.

✣

Mr. Palmer thought this was unjustifiable. He declined to pay the amount demanded, and appealed to the charitable feelings of his employes.

The men laid their "grievance" before the union of which they are members, with the result that Mr. Palmer was informed that every man employed on the stage of his theatre would be ordered out on strike unless the bill for handling the scenery at the benefit was paid at once.

Of course, there was no alternative left Mr. Palmer but to settle, which he did under protest. Quite naturally he does not feel amiably inclined toward his "grips" now.

✣

Mr. Goerlitz, Paderewski's manager, seems to be following the lead of Mr. Schurman, Duse's manager, if an interview with him, published by a paper in Cincinnati the other day, is authentic.

According to the article in question Mr. Goerlitz said: "The whole press of America is rotten. America is rotten to the core. We only come here to make money. We do not care how much abuse we get from America. We do not give a cent for the American press. Mr. Paderewski has never read a line in the newspapers, magazines or books published here."

Mr. Schurman told the reporters here, it will be remembered, that Duse hated this country. Afterward it was discovered that Duse had neither said nor authorized anything of the kind. It is likely that Paderewski was equally innocent of the views expressed by his manager.

While no one was ever silly enough to suppose that the great pianist visited America because he loved it or its people, or that he came for any purpose except the money he could get to take back to Europe, at the same time it would be monstrous if he should turn about and abuse us because of the enormous patronage and the remarkable adulation we have bestowed upon him. The remarks of Mr. Goerlitz are sufficiently significant, however, to demand a disclaimer from his employer.

Foreign agents and managers of this tpye ought to be muzzled.

✣

The evident intention of the police to nip in the bud the "undressing" exhibitions that were instituted recently at the Gaiety Theatre in this city is commendable. If there is a class of people here large enough to support such performances it is manifestly proper that the authorities should take a hand in suppressing physical indecencies of this description.

I think the rush of business at the Gaiety during the short career of the original Orange Blossoms was due in a great measure to the columns of free advertising given to it by the press. The papers did their best to stimulate salacious expectation by their method of handling the subject.

I am told that the Pilar-Morin show is being duplicated in the minor variety houses, and it is likely that the police will have their hands full in striving to check the thing before they get through with it.

At Miner's Bowery Theatre the same exhibition was provided by the Washburn Sisters' company, I learn, under the title of The Bridal Night. At the Trocadero Fra Diavolo is being burlesqued, evidently for the sole purpose of giving Zerlina a chance to disrobe in front of a looking-glass.

✣

It is expected that the opera singers' testimonial to their managers, Abbey, Schoeffel and Grau, on Friday night will clear not less than $25,000.

The spontaneous nature of the offer from all the artists of the company forms a pleasant incident in the relations of managers and singers, and Mr. Abbey and his partners could not do otherwise than accept it.

The testimonial has aroused the greatest interest among the supporters of the Metropolitan and seats are selling with wonderful rapidity although the prices have been doubled.

I hear, by the way, that the De Reskes, Plançon, Melba and Savile have signed for next season with Abbey, Schoefel and Grau, and in all probability Calvé will also return.

THE 1492 CLOSING.

Rice's 1492 closed its season abruptly last Wednesday night in Jersey City. There was a large audience present but no performance was given for the reason that the company refused to appear.

Mrs. Ettie Henderson, proprietor of the Jersey City Academy of Music, endeavored to compromise with the company so that the audience might not be disappointed, but she did not succeed. The audience had to be dismissed and money was refunded at the box-office.

Trouble in the company had, it appears, been brewing for some time. When the company appeared here at the Grand Opera House week of March 9, salaries were reported to be considerably in arrears. Will Sloan, who doubled the King and the Tramp, retired from the cast because of the arrearage of his salary. Maude Courtenay also retired for a similar reason.

After the company left New York business became steadily worse and when Jersey City was reached last Monday salaries were some five weeks overdue. Mark Smith, who plays Isabella, the "Daisy" Queen of Spain, determined to recover some portion of the pay due him.

When seen by a MIRROR representative at the Players' Club on Saturday afternoon Mr. Smith told the following story of the trouble:

"Business with us had been moderately good—not large, mind you, but moderately good. Where the money went that came in at the box-office none of us knew. Mr. Rice's treasurer would hand us small dribs of salary. For one week's work I actually received a little more than $3. Think of it! How could a man exist, let alone maintain the lives of a family dependent upon him? The chorus people would be handed twenty-five cents at a time. None of us received as much as we could decently live upon. When we got to Jersey City I determined to try to get a small bit of what was due me. Mr. Rice owed me $700, so I went to Mrs. Henderson, manager of the local house, and told her I must receive $50 that night and every other night during the week before the curtain went up. If I had asked for the full $300 on the spot, I would certainly have received it. But I wished to be just to the other people in the company and make it possible for everyone to receive a little something. Mrs. Henderson acceded to my demand and for the three first nights of the week, I got my $50 before the curtain rose. But when the other members of the company asked Rice's treasurer for money, they were informed that I was 'hogging' all the receipts. Imagine my surprise when John Keefe, our comedian, came to me with this rumor. I said, 'No, John, I'm only getting $50 on each night.' I had no intention or desire to break up the company. If I had chosen to do so, I could simply have refused to appear and the engagement would have ended then and there. But I wanted to keep the company together so I asked for the smallest sum that I felt was justly due me."

"The chorus girls came into my dressing-room and asked me to give them money enough to buy a cup of coffee and some rolls. Others didn't have enough to take them across the ferry. Mrs. Henderson came to me and told me I was a rebel and the instigator of the trouble, to which I replied, 'Madame, if trying to put bread in the mouths of my children is insurrection, then I'm proud of the title of rebel.'

"Mr. Rice meanwhile had posted a notice to the effect that all members of the company who minded their own business—in other words, those who didn't kick—would receive an engagement at Manhattan Beach for the Summer, and that salaries would be 'adjusted' next Monday. Adjusted! Nice word, isn't it? So humorously ambiguous and mystifying!

"And now a word as to the actual proprietor of E. E. Rice's 1492. It has been printed that E. E. Rice was the ostensible owner of the show, George W. Wadleigh the actual one. Tommyrot, sir; tommyrot! My contract was with E. E. Rice, all the receipts that I signed were made out in the name of E. E. Rice, all the bulletins posted at the stage door were signed E. E. Rice. Of course, if Mr. Wadleigh is willing to shoulder the ignominy of the company's closing it's nobody's business but his own. But my suit to recover $800 for salary due me will be made against Edward E. Rice."

A MIRROR reporter called at Mr. Rice's headquarters in the Abbey building to learn his side of the matter. Mr. W. A. D. Scott, representing the manager, made the following statement:

"Mr. Rice had absolutely no interest in the 1492 company. Several months ago he turned it over to George W. Wadleigh. Mr. Rice allowed his name to be used simply to assist Mr. Wadleigh, and while the contracts with the company had been made by him, he lent them all to Mr. Wadleigh, who, of course, was responsible. The statement which appeared in two papers that the money made by 1492 was used to keep Excelsior, Jr., running here in New York is maliciously untrue."

A diligent search for Mr. Wadleigh by a MIRROR man was fruitless.

"I have no doubt you have received many different stories respecting the 1492 collapse," writes Mrs. Ettie Henderson to THE MIRROR. "Well, now, here is what I have to say. I concede the right to all people to stop work when they are not paid for their labors; but I cannot concede the right of any company to close my house in the manner they did on Wednesday last. They had all day Monday to acquaint Mr. Rice of their intentions. They waited, however, till Mark Smith struck three times for $50, and as soon as he got his $50 from the box office at five minutes to eight on Wednesday night, they put the thumb screws on me—an innocent party. They pinioned me in such a way that I had no choice save to close up my house. Had they announced on Monday their intention of going on strike, there would have been some chance for me to fill the latter part of the week and save the honor of my house. Mr. Rice has done the usual thing—ignored everybody and everything. But he will, I think, have to step forward pretty quickly. I have every sympathy for the company, and if they had done the fair thing by me they would merit my respect, which Mr. Rice at least has forfeited."

JOHN HARE IS IN THE BEST OF HEALTH.

Clarence Fleming, John Hare's manager, said yesterday to a MIRROR reporter that the story of the actor's being at the point of death which appeared in a New York paper last week was absolutely unfounded.

"The story," said Mr. Fleming "is one of those journalistic monstrosities manufactured from whole cloth every now and then for the sake of causing annoyance to someone. Mr. Hare was ill in Chicago for two days last week and his physician deemed it best that he should not appear. By Friday, however, he had fully recovered and played as usual before a crowded house.

"There is not the slightest possibility of Mr. Hare's being unable to open at Abbey's on Tuesday. He will play A Pair of Spectacles and for the last week of his engagement will appear in Mamma, an adaptation of Bisson's Surprises de Divorce by Sydney Grundy."

THE TROLLEY PARTY.

Those clever comedians, the Garnella Brothers, have a first-class vehicle for the display of their talents in The Trolley Party. An illustration of one of the funniest scenes of this comedy appears elsewhere. It was taken by flashlight one evening last week, during the engagement of the company at Miner's People's Theatre, this city.

Those enterprising managers, Weber and Fields, who are the managers of the attraction, have spared no expense in surrounding the Garnellas with a first-class company, who understand thoroughly how to make a farce-comedy of this kind go with snap and ginger.

After a short but very successful Spring season, the company will close in May until the early Fall, when it will resume and make an extended tour of the country. Weber and Fields will direct the tour.

JUST A TRIFLE PREMATURE.

E. G. Gilmore, of Gilmore and Tompkins, told a MIRROR reporter yesterday that the printed story that his firm was to erect a mammoth building for a permanent winter circus was just a trifle premature. According to the rumor, Mr. Gilmore had acquired the lease of Durland's Riding Academy at Fifty-ninth Street and Eight Avenue. Mr. Gilmore said that he had not authorized the publication of any such project.

PROFESSIONAL DOINGS.

Emma Brennan (Mrs. John Ince), now an eccentric character actress, has been before the public since 1879. She made her debut as Little Buttercup in Pinafore, and the following season originated the eccentric part in Minnie Palmer's Boarding School. She has an excellent contralto voice, and has played the character parts in the Gilbert and Sullivan and other English comic operas. She has also played eccentric old women in The Seven Ages, The Silver King, Vacation, Upside Down, My Partner, The Danites, M'liss, The Private Secretary, Confusion, The Shaughraun, The Colleen Bawn, Arrah-na-Pogue, The New Boy, Sowing the Wind, Charley's Aunt, Pudd'nhead Wilson, and other plays. Miss Brennan has not yet settled her plans for next season.

After the performance of The Lost Paradise at Rockland, Mass., on April 14, Manager Whichet, of the Opera House, tendered the members of the company a reception.

The new opera house at Summetsville, Ind., was opened on April 6 by the Just Over company to good business. The theatre will be under the management of C. T. Miller.

The members of the Iowa State Legislature attended the performance of the Baggage Check at Des Moines on April 6.

Jennie O'Neill Potter, having recovered from a prolonged illness, will appear at the Berkeley Lyceum, Thursday evening and Saturday afternoon, in Robert Griffin Morris' clever monologue, Flirts and Matrons.

Marie Zahn has entirely recovered her health, and will be one of the soloists at Clara Munger's recital in Boston in May.

Charles W. McLaughlin will star next season in his new Irish farce, McMahon's Jonah.

E. L. Davenport is at liberty for Summer.

Verner Clarges has been engaged by Eugene Tompkins to play the part of the Rev. Dr. Penrose in the Adelphi melodrama, One of the Best, which will be produced in Chicago under the title of Officer of the Second.

Flora Redding has closed season with Joseph Murphy and returned to town. She will leave this week for Canada to visit relatives, and will remain there throughout the Summer.

Cecil Butler of Robert Hilliard's company was taken ill at his hotel in Providence, R. I., after the performance on April 14 and was out of the cast for the rest of that week. He left for New York on April 17. Edwin James played his part in Lost—24 Hours, that of Adolphus Smiley, at short notice.

Lizzie Conway, of the William Brady Miss Brown company, celebrated her fiftieth birthday on April 10 in St. Louis with relatives, and was serenaded after the performance by the Hagan Theatre orchestra.

Bert A. Harburgh, who played with William H. Crane last season in New York, and who is now resting in Washington, having closed his season, went on as 'Rastus in The Senator on the last night of Mr. Crane's Washington engagement.

James B. Mackie will close his season of twenty-eight weeks at Worcester, Mass., on May 2. Charles E. Blaney will rewrite The Side Show, with which Mr. Mackie will next season carry a brass and string band of women. One of his features will be a daily street parade of freaks. "The old reliable Grimes' Cellar Door," says Mr. Mackie, "will be repainted and fixed up to date, and I shall open in the West early in August."

Mathews and Bulger, parodists and comedians, will blossom forth as stars in farce comedy next season. A. M. Miller, Jr., and Fred Peel, for some years identified with Jacob Litt's attractions, have entered into an agreement with Mathews and Bulger for a term of years, and they will be introduced in a new musical comedy entitled The Bowery Boys.

The play bought by Carrie Turner from Clyde Fitch is called The Marriage Game.

Henrietta Howard is in town at the Barrett House.

Bruno S. Huhn's pianoforte recital, given on April 17 in Steinway Hall, was attended by a large and fashionable audience. He was assisted by Grace Cunningham, soprano; A. R. Seaton, baritone; Victor Ruzdo, violinist; Ralph Hausrath, accompanist, and S. B. Mills, who, together with Mr. Huhn, gave a beautiful rendering of the Chopin rondo for two pianos. Mr. Huhn was heard in a number of selections, and displayed an excellent technique, coupled with a strong artistic temperament. This was particularly noticeable in his playing of the Tenth Rhapsody, by Liszt, which evoked genuine enthusiasm. His other numbers included compositions by Raff, Chopin, and Liszt, all of which were executed with delicacy and finish.

A matinee performance of The Rivals, with the all star cast, will take place on May 7 at the American Theatre, and the season of English opera will open on May 11.

Charles O'Malley at liberty. Advance or treasurer. 311 Liberty, Troy, N. Y.

AT THE THEATRES.

Broadway.--El Capitan.

Comic opera in three acts, libretto by Charles Klein, music by John Philip Sousa. Produced April 20.

Don Errico Medigua	De Wolf Hopper
Senor Arabella Pozzo	Alfred Klein
Don Luis Guerro	Thomas S. Guise
Count Hernando Verrada	Edmund Stanley
Scaramba	John Parr
Montalba	H. P. Stone
Nevado	Robert Pollard
General Heriona	Louis Shrader
Estrella	Edna Wallace-Hopper
Isabel	Bertha Waltzinger
Princess Marghanza	Alice Kosmer
Taciturnez	Louise Carlisle

El Capitan, the comic opera by Charles Klein and John Philip Sousa, that De Wolf Hopper produced last week at the Tremont Theatre in Boston was presented at the Broadway Theatre last evening before a large audience.

The opera has been staged with an unusual degree of splendor. The sumptuous costumes add greatly to the pictorial effect of the stage settings, and the entire production in this respect is one of picturesque and artistic merit.

The story of the opera has an element of newness. Don Medigua, a chicken-hearted viceroy of Peru, conducts the commonwealth in a manner so slovenly that a conspiracy is projected to overthrow him. For prudential reasons, the viceroy has never permitted himself to be seen, transacting all the affairs of state through his chamberlain, Pozzo. Matters arriving at a serious pass, Medigua determines to fly and to assume the character of El Capitan, a redoubtable warrior of unsavory repute, whose death is known only to the viceroy. Arrayed in heavy armor, he dawns upon the conspirators, bluffs his way into their favor, and at length becomes leader of the conspiracy against himself.

Meanwhile he causes the pitiable Pozzo to take on the identity of the Viceroy, and this unfortunate is imprisoned in chains and gagged in order that he may not betray Medigua, whose troubles multiply rapidly. Estrelda, daughter of a former viceroy, has fallen in love with El Capitan, fascinated by the glamor of his reputed deeds of valor, and she is given by her father to Medigua, who, having a wife already, is mightily perplexed. His wife appears at an inconvenient moment to add to his sorrows, but the tangle is soon elucidated. Estrelda, disillusioned, is betrothed to a young soldier lover, and an era of peace is restored.

Charles Klein is to be complimented on the cleverness, ingenuity and inventiveness he has displayed in working out the plot. The quips and quidities of the dialogue are fully on a par with that of the average comic opera, and there are many lines that are genuinely witty.

Mr. Klein is also to be complimented on his skill in comic characterization. The role of Don Errico Medigua—who passes himself off as El Capitan—is delightfully Quixotic—a comic opera Quixote who, of course, gulls himself as much as he is gulled by other people. The role just suits De Wolf Hopper, and is capitally acted by him.

Alfred Klein as the royal chamberlain is also given an excellent opportunity to shine, and is as grotesque and amusing as ever.

Bertha Walzinger sang the solos allotted to her in the role of Isabel most charmingly.

Edna Wallace-Hopper as Estrelda looked captivating, acted with taking sprightliness, and sang as well as her limited vocal powers would permit.

Edmund Shanley was thoroughly satisfactory in the tenor part of Count Verrada, and Alice Kosmer was capital as the Princess Marghanza.

The chorus people were apparently well trained. In fact the choruses and the concerted numbers generally proved the most brilliant portion of the score. As might have been expected, a great deal of the music is composed in march time. The sentimental numbers are not quite as good as the spirited portion of the score, but taken as a whole the composer, John Philip Sousa, has every reason to feel proud of the musical efficiency he has evinced in comic opera achievement.

Garrick.--Thoroughbred.

Comedy in three acts by Ralph Lumley. Produced April 20.

John Rimple	Henry F. Dixey
Lord Sandochre	H. M. Pitt
Hon. Blenkinsopp Carlingham	Fritz Williams
A. V. Decker	Robert Eteson
Bertie Nizril	William Norris
Jeb Tosh	Joseph Humphreys
Jennings	Cecile Kingstone
Wokeham	Arthur Boylan
Benson	Charles Young
Hon. Wilhelmania Carlingham	Agnes Miller
Polly Decker	Lucile Nunn
Mrs. Rimple	Mrs. Whiffen
Delia Rimple	Jessie Busley

When Ralph Lumley, at the precocious age of twenty one, wrote the hilariously comic play of Aunt Jack, he was hailed as the foreordained resuscitator of degenerate British farce. But first successes are often final successes, and since Aunt Jack Mr. Lumley has turned out nothing but depressing failures.

It is hard to see how his latest play, Thoroughbred, can achieve even a small measure of popularity in this country. As produced at the Garrick last night by a most admirable company picked from Mr. Frohman's corps of able comedians, it had every possible artistic aid. But the play proved to be inherently dull and the very tolerant audience present received it in ominous silence.

The theme of the piece is the same as Mr. Pinero treated in Dandy Dick. The temporary demoralization of a usually staid and sober-minded member of society is brought about by the same fatal influence—a race horse. In Mr. Pinero's play a dean of the Established Church of England was humorously portrayed as a bettor upon and backer of a "favorite." In Mr. Lumley's play, it is the Mayor of a provincial English town who succumbs to the fever of the race track.

John Rimple, Mayor of Upcomb, finds himself the owner of a valuable pacer. A young man whom he has entrusted with the purchase of the horse enters the beast in Rimple's own name for the great Ascot stakes. The unfortunate dignitary is overwhelmed with confusion when he finds that the young man has so zealously exceeded his instructions. Half of the play is taken up with the Mayor's humorous endeavors to make the best of his bad situation. He tries to hide the awful truth from his wife, but she reaches the race track in time to see her husband's horse win the race. The success of the quadruped, of course, brings absolution to the Mayor, and his sins of mendacity are forgiven and forgotten in the general jubilation that ensues.

None of Aunt Jack's infectious humor and spontaneous liveliness characterizes Mr. Lumley's new play. His treatment is too heavy and ponderous, the fun too laboured.

If Mr Lumley had begun his play with the fixed determination to be as spiritless and unfunny as it is possible for a British humorist to be, he could not have succeeded in devising a flatter and duller farce.

The piece was skilfully acted. The simple-minded Mayor, metamorphosed into a sport, was portrayed with the finest comic art by Mr. Dixey. A horsey young English girl was played in a characteristic way by Agnes Miller, who gave the part more refinement than the author probably intended. Her American suitor was played with quiet cynicism by Robert Edeson and a young Englishman, daft on the racing fad, had a spirited representative in Fritz Williams.

The cast in its entirety was excellent and if good acting could save a poor play, Thoroughbred would be a success of the first water.

Fifth Avenue.--The Speculator.

Comedy of American life in three acts by George Broadhurst. Produced April 20.

John Fullerton	Thomas Q. Seabrooke
Robert Fullerton	Sydney Booth
Henry Duncan	Atkins Lawrence
Sir Frederick Leicester	Prince Lloyd
Charlie Florence	Roy Fairchild
Count de Varneau	Fred W. Peters
Edward Hathaway	Harry Driscole
Frank	Mr. Peters
Andrews	W. H. McCormack
Richard Fleming	W. H. Bruce
Kate Duncan	Lorraine Dreux
Mrs. Florence	Blanche Moulton
Lillian Fullerton	Harriet Ambry
Marion Fullerton	Jeannette Lowrie

At the Fifth Avenue last night Thomas Q Seabrooke conclusively demonstrated the wisdom of his policy in abandoning the comic opera field for the higher histrionic paths of legitimate comedy. The theatre was crowded with the comedian's admirers who had known and applauded his earlier work. Their enthusiasm over his success in this new endeavor was apparently very genuine and sincere, and considering the uncomfortable atmospheric conditions of things on Saturday night Mr. Seabrooke has every reason to feel gratified over the ardor and energy displayed by his audience in evincing their approval.

The comedian's return was effected through the medium of an American farcical comedy, The Speculator, written by George H. Broadhurst. Briefly outlined its story is as follows: John Fullerton and Henry Duncan are rival financiers. Fullerton's son plays Romeo to the Juliet of Duncan's daughter. Duncan refuses his consent, and the two men exert themselves to the utmost to "down" each other. When Fullerton is on the verge of ruin he comes to his rival and begs for aid to help him through the crisis. Duncan refuses to aid him, and has begun to gloat over his triumph when news comes of an imminent war between Russia and England. The market is once more upset, and in the very hour of his triumph Duncan has to face ruin. Of course his magnanimous rival, the noble hearted Fullerton, comes to his rescue, and heaps coals of fire on his head by helping him to regain his old position of power and affluence.

Frankly speaking, The Speculator is a play of small intrinsic merit. Its best scenes are transparent imitations of Bronson Howard's Henrietta. Its characterization is grotesquely inhuman. Its dialogue is commonplace, weak and colorless; one longs—and longs in vain—for an occasional irradiating flash of humor. Such success as the play achieved was due almost wholly to the individual efforts of Mr. Seabrooke and his associates. They labored hard to endue the play with vitality and they were not altogether unsuccessful.

The lion's share of the work fell to Mr. Seabrooke's broad shoulders. His role was that of a rough and aggressive American—the familiar type—who is permitted to talk slang in drawing-rooms and conduct himself on general principles with the freedom of a boor. Of course, his underlying traits of manliness and warm heartedness are also depicted. The type as a whole is not intolerable, and when in the humorizing care of an actor like Mr. Crane or Mr. Seabrooke it becomes almost agreeable. The John Fullerton of Mr. Seabrooke was a distinctly good bit of characterization; the cheap humor became at times piquant; the boorishness seemed merely open-hearted jocility. And in the one really admirable scene of the play where Fullerton humbles himself before his rival, Mr. Seabrooke acted so intensely and sincerely that the people in the audience who had known him only as a comic opera buffoon held their breath in amazed silence. The actor's triumph was unquestioned.

Of the supporting company nothing but praise can be spoken. As Fullerton's son, Sydney Booth acted with spirit and fervor. The self-consciousness that used to mar his work seems to have disappeared and he ought certainly to ripen into an actor of fine power.

The two diverse roles of a French adventurer and a Bowery boy were cleverly individualized by Fred W. Peters. The rival speculator had a forceful exponent in Atkins Lawrence; and a finished bit of acting was contributed by Harry Driscoll. As an Anglomaniac mother, Blanche Moulton played with tact and humor. The rest of the cast was competent.

At the end of the second act Mr. Seabrooke was called upon for a speech, an account of which will be found on another page of this issue.

American.--Myles Aroon.

Andrew Mack made his New York debut as a star at the American Theatre last night, appearing in Myles Aroon, the Irish play by George H. Jessop and Horace Townsend, in which Scanlan at one time starred.

Myles Aroon is the conventional stage picture of Irish life, and its scenes and characters had their birth long years ago in Ireland of theatrical imagination. As the peasant hero, Mr. Mack showed himself to be an actor of considerable personal charm and magnetism of manner. He was delightfully natural and spontaneous, and his humor was tinged with the true Irish slyness and dryness. Memories of Scanlan's acting are dim nowadays, but Mr. Mack's performance of Myles Aroon cannot but win praise even from those who remember the earlier actor in the part. Especially pleasing were his interpolated songs, all of them of his own composition.

There was a large audience present last night, and the performance was palpably enjoyed with keen relish. The engagement is for three weeks, and at its termination a season of opera will be inaugurated at the American.

Mr. Mack is well supported by a company including Lida McMillan, who gave an excellent performance of Lady Glover; Frank Ambrose, James Vincent, Dorothy Kent, Millie Sackett, Ogden Stevens, Minnie Adele Olp, and a clever little child, Florence Olp.

Sanford's.--Sidewalks of New York.

Both from a box office and the actor's view point, the audience that witnessed the performance of The Sidewalks of New York at Sanford's Theatre last night was everything that could be desired. It was large, it laughed at the humorous passages, and exhibited interest and sympathy in the sentimental scenes.

The principal feature of the piece is a tank full of water into which Kearney P. Speedy, the champion diver of the world, plunges for the purpose, of course, of rescuing the persecuted heroine from a liquid grave.

The company contains a number of clever people, including James Allen, who takes the part of the wealthy broker, Barry Johnson as Roy, Louis F. Howard as the Italian, and Charles F. Gibney as the hero. Adelaide Goundre as Ellen Sarto, Vella Martin as Agnes Pemberton, and Rachel Sterling as Julia Pemberton do excellent work in the principal female roles.

Grand.--Coon Hollow.

Charles E. Callahan's drama of Tennessee mountain life, Coon Hollow, was enthusiastically welcomed when it returned to town last night.

The various realistic scene effects—notably the imitations of fire flies and tree frogs, the bursting dam, and the boat race—all went as merrily as ever, and the cast was practically unchanged.

Lizzie Evans won all the honors by her clever work in the soubrette part, while W. D. Ingram and Walter Kelly led the men. The Whitney Opera company in Rob Roy comes next week.

At Other Houses.

ACADEMY.—Humanity is in the last week of its successful run. Popular prices continue to attract large audiences despite the heat.

BIJOU.—May Irwin and The Widow Jones are as bright as ever.

CASINO.—The Lady Slavey continues her hilarious sway at this house. The one hundredth performance is scheduled for next Monday, when silver tea caddies will be distributed as mementoes.

COLUMBUS.—The Great Diamond Robbery holds forth in Harlem this week, opening with every prospect of a busy stay in that part of town. Next week, The War of Wealth.

EMPIRE.—The fiftieth performance of Bohemia occurred Monday evening, when handsome and costly silver souvenirs were an added attraction. The comedy has but two weeks more to run. William Gillette in Two Much Johnson being announced for May 4.

FOURTEENTH STREET.—The Village Postmaster has reached the hearts of the countless lovers of rustic simplicity, and is evidently in for a run. A "clergymen's matinee" will be given Wednesday, for which invitations have been issued to reverend gentlemen of every denomination in the city and its suburbs.

GARDEN.—His Absent Boy draws large audiences of fun lovers at every performance, unmindful of the torrid atmosphere.

HARLEM OPERA HOUSE.—A. M. Palmer's Trilby company, headed by Wilton Lackaye and Blanche Walsh, is the attraction of the week. Francis Wilson follows.

HERALD SQUARE.—The Heart of Maryland continues its wonderfully successful run, and has been approved by the Rev. Madison C. Peters. At the 200th performance, Wednesday evening, heart-shaped bonbonnieres of sterling silver will be presented to the ladies in the audience.

HOYT'S.—A Black Sheep bleats on with no sign of fatigue. This is its sixteenth week, and seats are selling a month ahead regardless of the thermometer.

LYCEUM.—The Prisoner of Zenda is on the last week of its big run at the Lyceum, finishing with the 180th representation Saturday night.

PALMER'S.—This house remains closed during the present week, reopening next Monday with Herrmann the Great.

STANDARD.—Chimmie Fadden, now adopted as "our national hero," still glorifies the typical tough boy to the satisfaction of big houses.

STAR.—The Last Stroke ends its triumphant, patriotic season Saturday night. Harry Allen and Maribel Seymour replace Samuel Edwards and Madeline Lack for the final week.

PEOPLE'S.—The Diamond Breaker is the bill at this house for the week.

BROOKLYN THEATRES.

Empire.--A Tammany Tiger.

Melodrama in four acts by H. Grattan Donnelly. Produced April 20.

John Crane	Frank Losee
Simon Krantzer	Samuel Edwards
Frank Mansfield	Mason Mitchell
Jack Crane	Charles Charters
Sykes	W. B. Murray
Klinker	James McDonald
Tuffer	Mart E. Helsey
Dan O'Hara	Charles H. Crosby
Stella Everett	Una Abell
Ruby	Laura Burt
Madam Zenda	Agnes Herndon
Jimip	Mildred St. Pierre
Kitty Coyle	Marion Elmore
Mollie	Helena Dow

A Tammany Tiger, Jacob Litt's latest venture, received its initial performance at the Empire on Monday night. The launching of H. Grattan Donnelly's latest effort was witnessed by a large and enthusiastic audience.

The play is a romantic melodrama in four acts, and as the title suggests deals with politics in New York city. The feature, however, is subordinate to an interesting and well connected love story.

The story begins with the revelation of the aspirations of John Crane, a scheming millionaire resident of New York who has been nominated to Congress through the influence of Simon Krantzer, a district boss. The members of Crane's household include his son, Jack, and a niece, Stella Everett. It is his desire that they should wed and thus control the girl's fortune, which Crane had held in trust during her minority. Frank Mansfield, Crane's opponent in the Congressional race, however, is a successful suitor for the girl's hand. These are the central figures around which the action of the play revolves.

To gain his end Crane calls to his assistance Krantzer, Madame Zenda, a clairvoyant, who had lost a child some years before the story opens, and which Krantzer promises to restore for her services. Through the machinations of the evil set, Stella is abducted and brought to the parlors of Zenda, where, after many obstacles have been successfully overcome, she is finally rescued by the hero, Frank, and happily united to him in marriage. To add to the discomfiture of Crane, he has also been defeated at the polls by Frank.

A true picture of Madison Square on an election night is reproduced in the third act. The anxious crowds who turn out to watch the election returns are depicted by the familiar types who haunt the streets to shout themselves hoarse. The big bulletin with its calcium light spreading the returns before the eager gazes of the mob is also in evidence. It is one of the most realistic of New York street scenes that has ever been put upon the stage.

The play seems to have all the elements of popular success, and the performance last evening went with remarkable smoothness for a first presentation.

The scenic and mechanical effects, as usual with Mr Litt's productions, are most elaborate and a strong feature of the attraction. The scenery is painted by John H. Young.

Amphion.--Lillian Russell.

Little Duke, with Lillian Russell in the chief part, opened the week at the Amphion on Monday night. A large audience greeted the fair singer. Wednesday and Thursday night Miss Russell will be seen in La Perichole, and will close the week with The Goddess of Truth, which has never been seen in Brooklyn. Kellar will be here next week.

My Son Dan was presented for the first time in this vicinity at the Amphion last Thursday night. The play is a Harrigan play, though more serious in theme than any of his previous efforts. The plot is interesting and holds the attention of the audience throughout. Mr. Harrigan gave a very conscientious and painstaking performance as Larry Logan, a cobbler. Frederick Backus in the title role proved effective, while Hattie Moore and Dan Collyer were very funny in their respective parts. The other characters are well cast.

Park.--Madame.

Rose Coghlan was warmly welcomed by a good sized audience on Monday evening, when she presented her new play, Madame, under A. M. Palmer's direction. The stirring dramatic episodes and the humorous situations kept the spectators interested and amused by turns. The cast, scenery and production were identical with those seen in New York, and the play ran very smoothly. Next week, Della Fox.

Columbia.--The Sporting Duchess.

The Sporting Duchess began its second week under very favorable conditions. The weather is about the same as last week, but the audience was large and enthusiastic, and the actors were rewarded with frequent applause.

Agnes Booth, J. H. Stoddart, Cora Tanner, E. J. Ratcliffe, Frank Carlyle, and the other members of the very strong company worked as hard and conscientiously as ever. The horses and hounds made their accustomed hit. Next week, Lillian Russell.

Montauk.--1492.

Rice's 1892 began a week's engagement here on Monday evening. The brilliant music, bright costumes, catchy songs, and new specialties all met with the approval of a large audience. Bessie Bonehill was encored again and again for her songs, and Richard Harlow's impersonation of Isabella was as effective as of yore. Next week, The Gay Parisians.

Grand.--The War of Wealth.

Jacob Litt's splendid production of The War of Wealth was seen by an audience that packed the house to the doors, and this pleasant condition of affairs is likely to continue the rest of the week.

Notes.

The Span of Life is the attraction at the Bijou.

Great interest is being manifested in the coming engagement of Duse at the Academy of Music.

Hoboken.--Lyric.

George Monroe in A Happy Little Home played to good houses the first part of last week. The Irving Place Stock company presented Stoerfriend on Thursday night to a fine audience of Germans. The War of Wealth proved a drawing card the rest of the week. For Fair Virginia opened yesterday to a large and well pleased audience. It will remain until Wednesday, when Morrison's Faust will take its place for the rest of the week.

CUES.

A Seventh Avenue costumer's sign says that the proprietor hails from "Convent Garden, London."

Roberts and Ebert have removed to the Abbey Building. Their agency occupies three large offices on the second floor.

Henry Schroeder, a barber and former postmaster of South River, N. J., claims to be the rightful heir to the fortune left by the famous opera singer, Teresa Tietjeans. The fortune amounts to about $6,000,000, and Mr. Schroeder has determined to return to Germany with a view to making good his claim to it.

Mishler and Myers, of Altoona, Pa., have leased the Adams Opera House at Johnstown, Pa.

Dazian is making the costumes and paraphernalia for the Brook's Syndicate production of Lost, Strayed or Stolen, to be put on at McVicker's in Chicago, June 15, and for the American version of the English success, One of the Best, which is also dated for early presentation at Chicago.

A special performance of Carmen will be given at the Bowdoin Square Theatre, Boston, next Monday. Elita Proctor Otis, Katherine Good, George C. Staley, and Oscar Eagle are specially engaged for the leading parts.

Howell Hansel, Ed Mora, and Lillian Florence will be specially added to the Forepaugh Stock company in Philadelphia next week.

A. C. Gunter's dramatization of his own story A Florida Enchantment, will be produced at New London, Conn., on April 21, opening at the Boston Park Theatre next week. The cast includes Sybil Johnstone, Grace Huntington, Ethe Germon, May Haines, Ethel Palmer, Clarence Heritage, Al Roberts, Dan Collyer, Tom Jackson, and George Middleton. The company is rehearsing in New York.

Robbins' Little Trixie company closes its regular season on April 25 in Indianapolis. Manager Robbins, who reports a fairly prosperous season, will visit New York some time during the Summer.

J. A. Reed, manager of One of the Bravest company, is said to have disappeared from Haverhill, Mass., on April 18, leaving the members stranded and penniless.

Steve Wright, who was with Modjeska in the early part of the season, recently underwent a successful operation at the New York Hospital for appendicitis, and is patiently awaiting his discharge from that institution.

Maurice Freeman will close a very successful season on April 25 at Grand Rapids, Mich.

Louise Napier resigned from The Man in the Iron Mask company on April 11.

Louie Young, who is well known under the stage name of Laurie Imber, was married on April 17 by Justice of the Peace Seymour, of Hoboken, N. J., to Henry Evelyn Daly, an officer in the United States Navy and brother of Fred F. Daly, the proprietor of Daly's Star Theatre, of Hoboken. The witnesses were Mrs. Nellie Daly, wife of Proprietor Daly, Manager John Clark, William Morrison and H. Reid. The bride received many handsome presents. A breakfast was served at the residence of the brother of the bridegroom.

THE RINGLINGS' SHOW.

The Tattersall Building in Chicago Crowded --The Greatest Exhibition of its Kind.

[*Special Correspondence to The Mirror.*]

CHICAGO, April 17.—The big Tattersall Building has been crowded nightly by those who enjoy a real Circus, that is in many respects a complete departure from the old style of entertainment. The firm of Ringling Brothers have through honest dealing made a great name for themselves. This season they have spent money lavishly that Chicago might see there was nothing too good for it, and while a year ago there were many unusual features connected with this circus, the engagement made for the present season overshadows, by far, all former efforts, both in numbers and novelty of exploits.

The exhibition is given in three rings and upon a large stage. The large hippodrome track between the seating space and the arena is used for racing and other displays. The hippodrome track is 12,000 feet long, and affords a splendid opportunity for the exhibition of the rare stock that participates in the numerous races, which are all very exciting. There are a number of novel features connected with this year's show. Possibly the most prominent is the Zuelu and Lu Lu Troupe of high wire performers, who are really remarkable and do some very thrilling feats on the high cable, which extends entirely across the great building, and is elevated to the height of about eighty feet. They pass and repass each other with the greatest ease, and perform numerous other astonishing acts that almost stops one's heart from beating during their performance.

Lockhart's Clever Pachyderms are the stars of the evening. These intelligent elephants do the most seemingly impossible tricks, and with the utmost care obey the commands of their talented trainer. Possibly never before were there ever three greater aerial acts presented with one show and simultaneously—the six Jordans, the Dacomas, and Stirk, Zeno and Anita. Each act is costumed handsomely, representing the national colors, red, white and blue. Mike Rooney, Willie Du Mott and John Rooney are a trio of exceptionally good riders, and pretty Rosie Dockrill also appears, together with many other female riders of note. Mike Rooney exhibits a beautiful horse called "Silver King," claimed to be the most perfect animal in the world. The Nine Nelsons are also among the features, and their tumbling is daring and finished. Mlle. Irwin, the Three Picarcos and Madame Adair receive hearty applause for their aerial work. The Landauer Troupe of Models make a great hit. The posings are varied and beautifully embellished with vari colored light effects. This is a new idea with the Ringling. The French family of bicyclists and skaters are good, the latter part of their act creating general laughter. The clowning is by far the best that has been done with any circus that has heretofore visited Chicago. There are about twenty lively clowns who could make old and young laugh, and at no time do their antics grow tiresome. The ringmasters are Dan Leon, J. H. Levis, M. Rooney and J. Artress, and the entire mammoth performance is under the direction of Al. Ringling.

The Royal Hawaiian Band gives an excellent musical programme one hour preceding the performance. The music for the arenic display, is also good, being furnished by the Ringlings' Military Band, under the direction of Professor Weldon.

The menagerie is a vary large and rare one, containing some complete surprises in the way of trained animals. In this department the Ringlings have made some remarkable additions since last season and it is now one of the most interesting parts of the show.

Of course, I have omitted to mention many deserving things connected with this great enterprise, but a number of brief notes will give one a partial idea of the magnitude of Ringlings' World's Greatest Circus, Menagerie and Hippodrome.

There are five brothers interested in this great show. Otto is the financial man, and what he doesn't know about the money market isn't worth knowing. Charles looks after the advertising and keeps a small army of men circulating and posting the expensive lithographic matter which is used by this show. John has the railroad and routing matters in charge. The position requires a man of extraordinary ability, and he fills the bill to a nicety. Albert is the equestrian director, and the success of the performance falls entirely on his shoulders. Last, but by no means the least, is Alfred T., who attends to the newspaper work.

Everything points to a very successful season for the Ringlings, and they merit it.

HARRY EARL.

FANNY DAVENPORT'S SEASON CLOSED.

Fanny Davenport closed her season in Boston last Saturday night, at the same time terminating a four weeks' engagement at the Boston Theatre of almost unprecedented pecuniary success.

Miss Davenport had a succession of strong attractions in opposition, including Bernhardt, Duse, Ada Rehan, W. H. Crane, De Wolf Hopper, and the Horse Show. Notwithstanding this she filled the Boston Theatre—one of the largest in the United States—from beginning to end, the standing-room only sign being used during the greater part of her stay.

Miss Davenport presented Cleopatra, Gismonda and La Tosca. The banner houses were drawn by Cleopatra. It speaks well for Boston appreciation of American talent that in spite of the presence there of the most celebrated of European stars a native actress should have enjoyed phenomenal receipts.

Miss Davenport has gone to her Summer home at South Duxbury, Mass., where she will remain until next season. She has re-engaged Ben Stern as manager for next season and has written him a letter heartily appreciative of his services in her behalf.

AN INDEPENDENT POLICY.

"The Heart of Maryland," said Max Bleiman yesterday, "has made a great deal of money and I don't propose to run the play a day longer than it pays expenses. We expect to close, therefore, about the second week in May and I have already given the company two weeks' notice. If the play had been only a moderate success it would be all well enough to force its run, but it has been the hit of the season and the reputation of its success extended to all out-of-town theatres of the country. That's why it's not worth while continuing the play in this hot weather when people cease to patronize theatres."

A NEW UP-TOWN THEATRE.

W. F. Seitz and C. W. Gaylor have arranged through David H. Scully, the broker and playwright, for the purchase of property at Third and Alexander Avenues and 142d Street, where they intend to erect a theatre at a cost of $250,000. Mortimer Theiss, son-in-law of H. R. Jacobs, is spoken of as the probable manager.

DEATH OF JOHN STETSON.

Anyone who ever had any dealings with John Stetson must admit that he possessed many sterling qualities. He was honest as a die; he never went back on his word; if he made a promise, he fulfilled it. No actor who ever made a verbal contract with him had cause to repent it. John Stetson's word was unequivocally as good as his bond.

John Stetson died in Boston at a late hour last Friday night. On the Sunday previous he contracted a severe cold, and although no serious results were anticipated, his condition became steadily worse, till on Tuesday he was forced to take to his bed. Pneumonia developed, and his case was attended with anxious care by two of Boston's best doctors. On Friday afternoon they announced that the worst might at any time be expected, as the patient was in too precarious a condition to hope for recovery.

When Mr. Stetson died, only two persons—his wife and a physician—were at his bedside. He passed away peacefully and quiety. It was announced that his death had resulted from a complication of pneumonia and apoplexy. Two years ago he had suffered from an apoplectic stroke, and in March 1895, another stroke came which is said to have weakened his heart to an abnormal degree.

Mr. Stetson was born of New England people in Charleston, near Bunker Hill, over sixty years ago. His father had been a Maine farmer. In his youth, John was something of a local celebrity as a sprinter and pedestrian. His first connection with the theatrical business was with Shephard and Cushing's company at the Howard Theatre in Boston, where he was announced to run against all comers. His success as a sprinter brought him into prompt notoriety, and he became a well known figure among sporting people.

During the years of 1864-65-66, he was the owner and proprietor of a paper called *Life In Boston*, perhaps the most audacious publication ever issued in this country. For three years it startled the Hub, and no steps were ever taken to suppress it. Stetson apparently grew ashamed of the success of his enterprise and determined to direct his energies to more honest fields of money-making.

He leased the Boston Olympic Theatre, and there, with Cool Burgess, achieved most remarkable success. He also ran the Boston Howard with two other partners and his profits for one season are estimated at something like $100,000.

In 1871 he became the manager of Harrigan and Hart and on Oct. 16 that firm of comedians, destined to play an important part in the life of the American drama, made their first bid for New York favor at the Globe Theatre, which Stetson had just leased. The Globe stood on the site of the present Old London Street. Adah Richmond, for whom Stetson entertained a very real affection, was the star of the company. The Globe did not promise great financial returns and in less than a month Stetson disposed of his lease and took Harrigan and Hart to the Boston Howard. Harrigan, by the way, made his New York debut with Sam Rickey on Nov. 21, 1870.

In July, 1881, Stetson leased Booth's Theatre for two years; the property was then bought outright by Mr. Fish, of Grant and Ward notoriety. Stetson had meantime secured possession of the Fifth Avenue Theatre and in 1885 he had attractions playing the Fifth Avenue, the Standard and the Star in this city. Among the attractions he controlled, at one time or another, were Tomasso Salvini, Helena Modjeska, James O'Neill, and several of Gilbert and Sullivan operas. He put special faith in the work of the Englishmen and controlled the American rights of Ruddigore, on which production he lost a small fortune.

In 1888, not content with his theatrical enterprises, he became an extensive newspaper owner. He was credited with six shares in the Boston *Herald* stock, and whenever the shareholders came to ballot upon questions concerning the interests of the paper, Mr. Stetson's six votes made things go pretty much as he pleased. He insisted that the paper should employ a very aggressive policy in the matter of sports, and, as a result of this decree, the circulation is said to have risen noticeably. Another recent venture was the New Hotel Savoy, in Boston, on Washington street, which had of late occupied much of his time and attention. When the Boston Globe burned down in January, 1894, he secured a lease of the Park Theatre, and still kept a big finger in the theatrical pie. It was at the Park that Trilby was produced for the first time on any stage.

Mr. Stetson is survived by his wife, Kate Stokes Stetson, whom he married on June 30, 1887. She was formerly a circus equestrienne and one of S. Q. Stokes' four dashing daughters. On her marriage she retired from the circus business but became imbued with the desire to act. At the Globe she appeared in The Crust of Society, which play, by the way, was originally produced under Stetson's management. He was the first to recognize the money value of Dumas' Demi-Monde, and he paid Louise Imogen Guiney, the poetess-postmistress of a Boston suburb, to make the adaptation. The title, Crust of Society, is asserted to have actually been inspired by Stetson himself.

Arrangements for the funeral were completed yesterday. There will be a private service at the house at noon to-day. Burial will take place at Mount Auburn Cemetery. There will be no pall-bearers.

It is said that the deceased leaves a fortune of over $2,000,000.

CHEVALIER'S CONTRACT WITH FROHMAN.

Several weeks ago THE MIRROR announced that Charles Frohman was endeavoring to secure Chevalier for an American tour next season. Numerous papers denied THE MIRROR'S story, but last week it was corroborated by Mr. Frohman himself, who announced authoritatively that he engaged the coster singer for a season of twenty five weeks.

"We have not fully determined just what artists Mr. Chevalier's supporting company will consist of," said Mr. Frohman yesterday. "In all probability he will be assisted by some of the people who toured with him through the English provinces.

"My contract with Chevalier calls for an individual performance of an hour and twenty five minutes, but of course he will not hold the stage himself for that length of time. No, I cannot tell definitely what will be the nature of the remainder of the performance, but it will not savor of the variety hall in any respect."

HANLEY IN A HOSPITAL.

Laurence Hanley is at St. Vincent's Hospital, Eleventh Street and Seventh Avenue. He recently had an attack of pneumonia which, complicated with an extreme nervous condition, required his removal to the institution in question. It has been reported on the Rialto that Mr. Hanley's illness is due to his old enemy; but the facts are as THE MIRROR states them above.

EMPIRE DRAMATIC STUDENTS PERFORM.

YOUR VERY HUMBLE SERVANT.
Comedy in one act by M. L. Craig.

Mr. Robert Brownleigh	Louis Orvis
Miss Olive Crosby	Sarah Young
Mrs. Vaughn	Jeanette Brothers
Jenny	Louise York

A SUDDEN SHOWER.
Episode by Lindsey Harris (first presentation).

Claude Lisle	Charles G. Stevens
Fergus O'Connor	David Valencourt
Blanche Kingsley	Britta Marti

TWIGGS AND TUDENS.
Sketch, adapted from James Whitcomb Riley by Annie Josephine Levi (first presentation).

Twiggs	Byron Ongley
Tudens	Kathryn Mulkins
Harry Stanley	Franklin Hill

THE DUMMY.
Comedy in one act by Alice Yates Grant (first presentation).

Andrew Sparrow	Tom Hadaway
Gilbert Morgan	John Schworer
Miss Cornelia Van Rensselaer	Elizabeth French
Miss Millicent Van Rensselaer	Margaret Mayo
Jessica Harcourt	Lily A. Buckingham
Martha Dix	Ruth Ward

Four little plays were performed by the students of the Empire Theatre Dramatic School on the stage of the Empire Theatre Thursday afternoon before a large audience of friends and fellow scholars. Nelson Wheatcroft, director of the school, made a pleasing speech before the curtain rose, and offered any apologies which might be necessary for the parrot employed in the third play. "He has been a member of the company only a few hours," said Mr. Wheatcroft, "and is not very well up in his lines. Remember, please, that he is just an amateur—like all of us."

The first play, Your Very Humble Servant, by M. L. Craig, went merrily enough through the capital impersonation of a raw parlor maid by Louise York, whose pantomime business was excellent. A Sudden Shower, first presented on this occasion, is a dainty trifle by Lindsay Harris, telling of a young woman, Blanche Kingsley, who takes refuge from a shower in the studio of an artist, Claude Lisle, who secretly loves her. They are enjoying a cozy tea when Fergus O'Connor, another artist, calls. The girl is placed on the model's dais and covered with a cloth. O'Connor saunters in to inform Lisle of his engagement to Blanche, and goes on to say that he does not love her but wants her money. Lisle at last sends him away, Blanche repudiates such a mercenary lover, Lisle proposes and she accepts him. The leading parts in this pretty bit were charmingly played by Charles G. Stevens and Britta Marti.

The third play was an adaptation of Riley's familiar yarn, Twiggs and Tudens, ably arranged for the stage by Annie Josephine Levi. It is the simple story of an old-fashioned man whose adopted daughter secretly marries an actor and dreads to break the news. The young couple at last own their wedding, and the old man, left alone with his parrot, is prostrated. Byron Ongley gave an admirable character study as old Twiggs, and Kathryn Mulkins was exceedingly pretty and clever as Tudens. Franklin Hill was fully capable as the actor husband, and the parrot was beyond reproach.

Alice Yates Grant's new farce, The Dummy, ended the bill. The advent of a new woman in the home of a pair of old maids furnished the theme, which was neatly handled. Margaret Mayo as Miss Millicent, an old maid with no wish to remain such, gave a most enjoyable sketch, and the rest of the cast was fully alive to the fun of the piece.

All in all, this last was one of the most finished and attractive bills which Mr. Wheatcroft's students have presented.

THE GREAT NORTHWEST.

Herbert Hall Winslow and Will R. Wilson's new comedy-drama, The Great Northwest, was first performed at Allen's Theatre, New Brunswick, N. J., last Saturday. The play was cordially received. In the third act there is a strong resemblance to the card scene in The Masqueraders, and there is one episode wherein a young woman swings about in midair on the arms of a windmill much after the fashion of Mrs. Leslie Carter's curfew bell experience in The Heart of Maryland.

The story begins in Boom City, where Robert Sheaf (William Courtleigh) has just been elected mayor, defeating Bart Foxwell (Emmett Corrigan). These two are also rivals for the love of Grace Harding (Frances Drake), and Sheaf wins her. Foxwell swears vengeance and, unfortunately for Sheaf, one Stella Cross (Maud Hosford) turns up with the statement that the mayor is already married to her. She and Foxwell scheme together with the result that Sheaf is soon accused of horse-stealing. The jury fails to agree, and Sheaf escapes from custody long enough to visit Grace, who is a postmistress. A mob, led by Foxwell, captures the lover, and he is about to be lynched when Foxwell, a notorious card sharp, offers to play a hand of poker with anyone for Sheaf's life. No one accepts the challenge, until Grace appears and defies the villain. She wins the game and flies with her hero. A striking scene follows, showing a Western blizzard in full blast. Sheaf and Foxwell meet in the storm, and come to blows, the former being knocked senseless, and thrown upon a railroad track. Grace climbs a windmill to signal to the approaching cars, but Foxwell starts the windmill and the girl is hurled about by the flying arms until a gang of truckmen opportunely arrive on a handcar, and release her and her lover from their perilous positions. Things are properly adjusted in the next act, and the curtain falls upon a scene of tranquility.

The comic element is supplied by Nubbins (Minnie Dupree), Jack Andrews (John H. Browne), Gopher Bunch (Joseph Convers), and Ginger Crackett (Frank Kendrick). The players were all fully equal to the requirements of their parts, and a performance of gratifying smoothness was given, albeit the play may be considerably improved by cuts in several places.

MR. SEESKIND IN HARNESS AGAIN.

"After a five weeks' illness, during which I was confined to my room at the Gerard, I am heartily glad to be back in harness again," said W. B Seeskind, manager of the American Theatrical Exchange, yesterday. "My trouble was neuritis, and I do not think there is a more painful disease in the whole list. I feel deeply grateful to Dr. Morris Manges, of Madison Avenue, for I owe my recovery to his skilful treatment. Of course, I find plenty to keep me busy, as this is our rush time, but I have an efficient staff of assistants, and I am regaining my strength rapidly."

ACTORS' ASSOCIATION MEETING.

An important meeting of the Actors' Association will be held next Sunday, April 26, at which all members are urged to be present. A committee of organization will be elected.

AMERICAN DRAMATISTS' CLUB.

An appointed meeting and "shop talk" of the American Dramatists' Club took place on Saturday evening last at the club rooms. Among those present were Bronson Howard, Nelson Wheatcroft, Howard P. Taylor, Charles Barnard, W. F. Sage, Paul M. Potter, E. A. Paulton, R. A. Purdy, C. R. Clifford, Gus Heege, J. H. Ryley, Walter S. Craven, Harry P. Mawson, Charles Bradley, Thomas Frost, Dore Davidson, and others.

George A. Broadhurst, author of The Speculator, and T. R. Edwards were proposed for membership. C. E. Callahan was elected a member.

The Committee on Publication of the Club List of authors and owners of plays reported satisfactory progress. The new book will be issued early in May.

A committee was appointed to nominate officers for the ensuing year.

The club unanimously voted to give an informal farewell supper next Saturday evening to President Bronson Howard, who will sail for Europe next week. The managers of the city, who have been active in their cooperation with the club in the matter of the amendment to the Copyright law now pending in Congress, will be invited to attend, and each member is privileged to invite one guest.

THE WIDOW JONES' 300TH.

At the Bijou Theatre to-night (Tuesday) May Irwin and her company will celebrate the 300th consecutive performance of The Widow Jones, and the occasion promises to be a memorable one, for the reason that Miss Irwin has a large force of admirers who promise to contribute a lot of enthusiasm to the event. There will be a pretty souvenir for the ladies in the shape of a silver siphon bottle, to recall the silver fizz which Miss Irwin dexterously mixes in the second act of the piece.

Miss Irwin and her comedy have made one of the most remarkable successes in the annals of farce comedy, and the star has this season achieved greater popularity than ever. She is, without doubt, unequalled in her line on the stage, and she has a large following in every city where she appears.

AN UNFOUNDED RUMOR.

The report that Henry Greenwall intends to relinquish the lease of the Lyceum Theatre in Atlanta is a lie made out of whole cloth. The rumor was started by persons inimical to Mr. Greenwall's business interests in the South.

A dispatch sent to Mr. Greenwall last week at New Orleans elicited the following answer, effectually disposing of the story that he had had a misunderstanding with the landlord of the Lyceum, and would give up that house:

"It is not my intention to give up the Lyceum Theatre at Atlanta. We have the house on a lease, and we intend to present in it next season even a stronger list of attractions than those we have played there this season."

AT THE LYCEUM NEXT YEAR.

Daniel Frohman will sail for Europe on April 29 to remain abroad till E. H. Sothern opens the next Lyceum season on Sept. 1. Mr. Frohman has engaged a dozen or more prominent actors as the permanent nucleus of a company with which he will make special productions. Among those engaged are: James K. Hackett, Charles Walcot, Ferdinand Gottschalk, Ernest Hastings, Frank Mills, Joseph Wheelock, Jr., Isabel Irving, Katherine Florence, Elizabeth Igree, Marie D. Shotwell, Mrs. Thomas Whiffen, and Mrs. Charles Walcott. Mr. Frohman contemplates the production of two American plays, one by Glen McDonough, the other by Echard Golden.

HAMMERSTEIN CHANGES HIS MIND.

Mr. Hammerstein has decided not to produce the new "social session" entertainment which he had himself devised and invented. Numerous actors had offered their assistance and the skit, if performed, would doubtless have proved unique and entertaining. This time of the year, however, is not propitious for new forms of indoor amusement and Mr. Hammerstein is wise in saving his idea to develop in a more apt season.

A SUMMER TERM.

In order that the students whose school duties may engross the larger part of the year may participate in the splendid tuition given at the National Conservatory of Music, a special Summer Term has been inaugurated, which will commence May 1 and end August 15.

A DINNER TO CHEVALIER.

Not long ago a group of members of the Lotos Club organized an informal Sunday night dinner to J. E. Dodson. The affair was very successful, and now a similar compliment has been extended to Chevalier. The dinner will take place next Sunday evening.

CLOSINGS.

The Madame Sans Gêne company on May 2.
Olga Nethersole this week in Pittsburg.
Chauncey Olcott will not close till June 1.
Frederick Warde on May 2.
Darkest Russia on May 9.
Marie Wainwright this week.
The New South on May 2.

LETTER TO THE EDITOR.

HOME FIRST.

WASHINGTON, D. C., March 15, 1896.

To the Editor of The Dramatic Mirror.

SIR.—Among the several good principles that characterize THE MIRROR management there is one that stands out in bold relief, namely, its intense Americanism. The profession at large should hand together to stop this flood of foreign talent.

Though there should be no boundary line in art, yet when all things are even American managers should give preference to American actors and actresses. The American actor would have far more chance of scoring a success among the polar bears of the frigid North Pole than in London town.

Let the slogan be: "Home first and the rest of the world next."

"YANKEE DOODLE DANDY."

Died.

ADAMS.—Charles T. Adams, in Portland, Me., on April 15.

HERRMANN.—Axel F. Herrmann, at Phoenix, Ariz., on March 12 of consumption.

KENYON.—Mark Kenyon, in Scotland, on March 19 of consumption.

LUDOVICI.—Charlotte Ludovici, on April 13.

LAMARTINE.—Paul Beach Lamartine, in Philadelphia, on April 18.

RICKETTS.—Harry Ricketts, suddenly, in New York.

SHEEHAN.—Daniel Sheehan (Fred Sullivan) in Scranton, Pa., on April 14.

THE CAREER OF COL. T. ALSTON BROWN.

No man identified with the theatrical business is held in higher respect by his fellows than Colonel T. Alston Brown. For thirty-nine years he has been the faithful and pious chronicler of the stage of this country. Every theatre, every actor, every play, every episode in the theatrical life of America has made a notch in his remarkable memory. He carries in his mind a monster calendar of names and dates. There is not a man, woman or child on the American stage whose artistic career is not patiently watched and chronicled by Colonel Brown. He is one of those rare antiquarians who believe that the present is quite as vital and important as the dead past. The tide of actors that used to throng old Union Square has been succeeded by another tide that surges between Twenty-third and Forty-second streets; but all of them—names forgotten, names of vivid human import, names dead, names living—hold their fit place in Colonel Brown's archives.

As a young man, Colonel Brown recognized his destiny as a stage historian. He was barely twenty-one years old when he began his labor of love as a biographer of the theatre. Since then his zeal has been unflagging. Out of chaos he has marshalled armies of dates, regiments of facts. His "History of the American Stage" is a marvel of lucid exposition and patient, persevering research.

Colonel Brown is a man of deeds and not of words. He never grows noisy in exploiting his knowledge. He bores no one with the profundity of his lore. Only by the utmost coaxing could a MIRROR representative get him to tell the story of his busy career.

"I came into the world sixty years ago," he said. "Dear me! I scarcely feel conscious of the dignity of my years. But I suppose you want facts and not observations, so I'll try to confine myself to mere literal statements. Well, I was born at Newburyport, Mass., on Jan. 16, 1836. My father was a sea-captain and owned a half-interest in a whaling vessel. He used to make whaling cruises from New Bedford, Mass., and would be gone four and five years at a time. Six months before his marriage he abandoned seafaring life for good and all. He married the daughter of the Reverend Charles William Milton, who was sent as a missionary to St. John, N. B., by the Countess of Huntingdon. He visited Boston soon after and remained there a short time. Finally he settled down in Newburyport and became pastor of the First Presbyterian Church. For forty-two years—up to the very day of his death—he remained as pastor of that church. I was born the year before he died and haven't a very distinct memory of him. But the people of Newburyport held him in great love and esteem and all through my boyhood his praises were rung in my ears.

"I was named after Washington Allston, the distinguished American landscape and historical painter. From the time I was eleven years old till I had reached my sixteenth year, my father kept a hotel and a large livery stable establishment. All the theatrical companies touring the East used to stop with us, and thus it was that I acquired an interest for the theatre and everything pertaining to theatrical life. One of the companies that stopped at our hotel was under the management of William B. English. Lucille and Helen Western played the children parts, and I well remember how their performance impressed me. The first play, by the way, that I witnessed was Rosina Meadows, with Joseph Vanstavoren, Sam Browne, E. W. Beattie, Mrs. William English and Lizzie Steele in the cast. That was just forty-seven years ago and it seems but yesterday. In 1849 I drove the mail stage from Newburyport to Haverhill. The railroad to that city had not yet been built and the mail, drawn by four horses, was the only means of transportation between the two places. In June, 1852, my father moved to Philadelphia and there opened a hotel. I was nineteen at the time, and in a hot fit of youth I fled from home and ran away to sea. The voyage lasted six months and, returning home, it was very comfortable to remember that I had a father to fall back on. He put me into a commercial college to learn bookkeeping, and the next year I kept the books for a big wholesale silk house. But I knew at the bottom of my heart that this was not to be my real vocation. In April, 1858, I founded a weekly dramatic paper called *The Tattler*. This was my earliest journalistic enterprise, and I played editor with an impressive quill pen and a good-sized pair of shears. I was very much in earnest, and I slaved like a dog to make the paper a success. I was compositor as well as editor. I worked at the case, stuck type and corrected proof with energy, pluck and grit worthy of a better cause. Three or four good fellows used to drop in to encourage me and help me. Their hair was black in those days but now it's silver. O. S. Fawcett was one of these chums on whom I depended; he worked in an insurance office then. Robert E. Stevens was another faithful ally, and Tom Hincken of the *Sunday Despatch* was another.

"After a few weeks *The Tattler* changed its name to *The Philadelphian*. This paper was about the present size of THE NEW YORK DRAMATIC MIRROR. I continued to publish it for a year longer, and then shifted my allegiance to the dramatic department of Fitzgerald's weekly newspaper, at that time a theatrical sheet of considerable authority. In December, 1858, I commenced the compilation of a "History of the American Stage," which included biographies of every actor and actress who had appeared on the American stage from 1752. It also contained an account of every theatre opened here since that date. That was thirty-nine years ago, and I have never ceased to continue that work till this present day. Antiquarians, I believe, are born and not made. It is hard to talk of oneself without egotism, but I think I may say without boasting that I was born with a passion for my work. As a theatrical antiquarian, I believe I have one of the largest and most valuable collections of old programmes, portraits, autographs and photographs extant.

"In January, 1860, I first entered the theatrical business, going in advance of the Henry C. Cooper English Opera company. When we played Baltimore, Fort Sumter was fired on and as I had no desire to travel through the South at that hazardous time, I returned to Philadelphia. There I became correspondent of the New York *Clipper*, using the *nom de plume* of "Young Rapid." I also began in the *Clipper* my history of the American stage, which occupied its columns for some two or three years. In May, 1860, I began to contribute to the New York *Programme*, a theatrical publication of some influence and popularity.

"In December, 1860, I visited Baltimore as business manager for Hank Madigan and old Dan Gardner's circus, and while at the Front Street Theatre, with M. Blondin, the celebrated tight rope walker, made the ascension on Blondin's back from the extreme rear of the stage to the upper gallery—fourth tier 100 feet above the spectators in the parquette. There was a thunder storm of applause when the ascent was accomplished, and Blondin then proposed descending again to the stage. So down we went, and, when the journey was ended, the cheers and hand clapping were almost deafening. Next day the newspapers all dubbed me "the Colonel," and that title has always stuck to me. I have used it merely as a sort of trademark.

"The following summer, 1861, I traveled as treasurer with Hank P. Madigan's circus, the first show, by the bye, to make its way over the Green Mountains. In January, 1862, I traveled with the late Isabella Cubas, who was probably the finest Spanish *danseuse* ever seen in America. We had a large *corps de ballet* and a dramatic company as well. The senorita appeared in pieces like The Wizard Skiff. In March, 1862, I was with Dan Rice's circus as business manager during its Philadelphia engagement. Next I was advertising agent for Tom King's circus in Baltimore and Washington, and was then re-engaged by James M. Nixon to direct the affairs of Senorita Cubas for the season of 1862. I continued with her till June, when Nixon opened the Cremorne Gardens, on Fourteenth Street, the site of the present Armory and Fourteenth Street Theatre. There I filled the position of general business manager. For several weeks I attended to the advertising of S. Q. Stoke's circus in Brooklyn and New York vicinity.

"In September, 1862, I married and for thirty-four years one woman and one alone has shared my lot—something a bit unique in this business, is it not?"

"The Cremorne Garden closing October 9 at the approach of the cold weather, I was sent by Nixon to Washington where we opened for the Winter with a circus company on Pennsylvania Avenue. Our circus building had wooden sides and a canvas roof. The city was crowded with military and uniforms were as thick as flies in all the streets. I well remember counting up an immense number of small envelopes containing 3-cent postage stamps; these were received as admissions, currency being pretty scarce. During my stay there, a brother who had just reached his majority, was shot at the Battle of Fredericksburg. They brought him to Armory Square Hospital where he died on Christmas Day from the effects of a severe surgical operation.

"In February, 1863, I started out in advance of Bob Hart and Lew Simmons' Minstrels, but business was so bad that after two months we were forced to close. That Summer I was 'writer' for Dr. James L. Thayer and Charley Noyes' Circus. 'Writer,' let me say, was the old denomination for the modern 'press agent.' The serious illness of my wife brought me back to New York, where on May 11, 1863, I was engaged by Frank Queen as dramatic editor of the *Clipper*. The same year I published a 'Showman's Guide,' giving a description of all the halls in the country. In June, 1869, Dick and Fitzgerald published in book form my 'History of the American Stage.' In April, 1870, I resigned from the *Clipper*, and in May established a dramatic agency on Broadway and Bleecker Street. On my retirement from the *Clipper*, a complimentary benefit was tendered me by the managers of the local theatres and by Charles A. Dana, Joe Howard, and George Bartholomew, representing the local press. The affair took place at the Academy of Music, Tuesday afternoon and evening, May 31, and the receipts were $1,231. In addition to a minstrel first part by Henry Wood's company, Lotta appeared in Nan, The Good-For-Nothing, and there was an excellent olio and a dramatic performance.

"I removed my business to 718 Broadway, directly over Lina Edwin's Theatre, where I was burned out on Thanksgiving morning 1872. I was lifted from my bed, suffocating, more dead than alive, the bedclothes all on fire. Next morning I was without a dollar in the world—everything I had owned was gone. This happened almost immediately after a return from Europe where I had been on a pleasure trip with my wife and Tony Denier. The fire, as I say, left me penniless, but next day I was attending to business on the sidewalk with one chair and a flour-barrel. I established another dramatic agency at 9 West Fourth Street, near Greene. A benefit was arranged for me by Josh Hart and Max Maretzke, which took place at the Academy of Music, Tuesday, Dec. 10. They handed me $1,182 clear of all expenses. The performance was given by the Maretzek Opera company, then appearing at the Academy, the entire company from the Theatre Comique under Josh Hart's management, representatives of Tony Pastor's company and Bryant's Minstrels and members of the company then appearing at Niblo's Garden. Inasmuch as the weather on the day of the benefit was very disagreeable, the financial result may be considered extremely good.

"In August, 1875, I became manager of the Theatre Comique, which position I filled till the expiration of Josh Hart's lease. I retired temporarily from the agency business on March 1, 1877, transferring my interests to my brother, J. Alexander Brown. I then went on the road as business manager for Dion Boucicault's Shaughraun company, with John Mackay as Conn. Our tour lasted till the audience "rotten-egged" the wake scene, whereupon Boucicault became enraged, closed our season and called us home. We were out twenty-eight weeks and we closed in March. On the following January I returned to the agency business in partnership with Morris Simmonds. In September, 1882, I became manager for the Hanlon Brothers in Le Voyage En Suisse and continued with them for three seasons. My next tour was as manager for Marie Aimee and company. I filled that position till she returned to Europe. A tour as manager for Mrs. General Tom Thumb followed. In March, 1885, I began in the New York *Clipper* the publication of my "History of the American Stage" from 1752 up to date. The season of '89-'90 I traveled as manager for Charles Arnold, in Hans the Boatman. During all this I was, of course, interested with Mr. Simmonds in the agency business. Morris and I have been together for seventeen years, and nothing but death is likely to sever our partnership.

"Yes, indeed, I have traveled far and wide. I've been to Europe ten times. I know the continent from A to Z, and the only important city of the world that I've not visited is Jerusalem. The first time I went over I was sent by John Stetson to look for vaudeville specialties for his Boston house. My next trip was made for the benefit of my eyes, as the doctor advised sea air. Then, in company with Tony Denier and Gus Bruno I made a three months' tour of the Continent. We traveled all through Ireland, then back to London, then through Italy to Rome, Florence, and Naples, and while at Naples I went over to Herculaneum and made the ascent of Vesuvius. In Rome we remained three delightful weeks; then down the Rhine through Switzerland, and from Brussels we returned to Paris, and home. The next time I crossed the pond for the purpose of securing the Hanlon Brothers with their Parisian absurdity, Le Voyage en Suisse. Several managers had been in treaty with this great attraction for America, but had failed to secure them. It took me two weeks to accomplish it, but I got them under a three years' contract for America; but I had to visit Edinburgh, Bedford, and Manchester before I succeeded.

"I belong to several benevolent organizations. I have been a member New York Lodge, B. P. O. Elks, since 1868 and am one of its trustees. I joined the Free and Accepted Masons in December, 1866, became a Royal Arch Mason in 1868, became a Knight Templar in February, 1872. In 1874 I took my 32d degree in Ancient and Primitive Free Masonry, Rite of Memphis. In 1883 I joined Scottish Rite and took my 32d degree. In 1886 Mecca Temple Order of the Mystic Shrine. In May, 1888, I was elected in the Masonic Veteran Association of this city and have been one of its governing committee for years. I belong to the Masonic Life Association of Buffalo and the Knights Templar Association of Cincinnati. I am also a member of the Actors's Fund of America. In August, 1863, I became correspondent for the San Francisco *Sunday Mercury*, also correspondent for the London *Era* and so continued for ten years.

"I have never had a day's sickness in my whole life. As a youngster I was peculiarly free from the juvenile ailments that flesh is heir to, and my mother lived in continual dread lest I should be stricken down with measles or chicken pox. But I am happy to say that seasickness is the only physical complaint I ever suffered."

Colonel Brown is a veteran only in years and experience. His heart is as young as a boy's. His head is as clear as any newsaper reporter's in New York. He has the grit and dash of a young fellow of twenty. All members of the theatrical profession will join THE MIRROR in the hope that many generations may pass before Colonel Brown is called to join the ranks of theatrical mortality whose memories he has preserved with such loving zeal.

POINTS WELL TAKEN.

The American Dramatists' Club have issued a circular embodying the main "points" advanced by Ex Judge Dittenhoefer in favor of House Bill 1978, amending the Copyright law in regard to the protection of dramatic literature. It will be seen from a perusal of the matter that Congress ought not to lose a day in passing this bill, which provides that an injunction issued by a Circuit Court shall be operative throughout the United States, and that the piracy of a play shall be punished as a misdemeanor.

I. Literary property is recognized as property in every civilized country. All have copyright laws, resting on the principle that the production of the brain is, in every essential particular, property as much so as the production of the hands. It should therefore receive the same protection.

II. In respect of other property dependent upon it, also, one branch of literature involves immense financial values in the means necessary to bring it before the public; dramatic literature. In no country of the world have such immense sums been invested for this purpose as in the United States. There are upwards of five thousand theatres, halls and opera houses in this country, ranging in value from $10,000 to $800,000—at an average value of $30,000, for land and buildings, this investment, alone, amounts to $150,000,000. The return on this investment depends absolutely on the quality of the plays and operas produced.

III. Of course, it is impossible for any but legitimate writers and composers, dependant on the work for their living, to supply the enormous demand indicated above. The published "List" of the American Dramatists Club for 1895, shows the source of this supply. It contains the titles of 1,355 plays and operas. Of these, 877 are by American; and 477 by foreign writers and composers. These men and women are now threatened, and have been more and more seriously threatened for years, by the increasing theft of their work by piratical traveling managers. Between three and four hundred of the plays and operas in the list are being performed in various parts of the country without any return whatever to the authors or composers; mostly under the original titles, but many under false and deceptive titles. Of these false titles the "List" of the American Dramatists Club referred to gives twenty-one; and the forthcoming "List" for 1896 will give eighty.

IV. The protection at present afforded to the author or owner of a play or opera in the United States, is solely inadequate. A pirate is liable in a money penalty not exceeding $100 for the first performance, and $50 for each subsequent performance; but this penalty is utterly without force, on account of the irresponsible character of play pirates, and it does not restrain them, in the slightest degree, from stealing dramatic works. They are not only wholly irresponsible, financially, but the nature of their business compels them to wander from town to town and State to State. They are mere tramps, so to speak, and the present copyright law practically inflicts no penalty for their disobedience of its own provisions. They have discovered a new form of crime since the law was enacted; and it will remain a dead letter until a new penalty is inflicted, and other judicial proceedings are provided for.

V. The proposed amendments will, to some extent, protect this species of property. They provide (a) that an injunction issued by a Circuit Court shall be operative throughout the United States; and (b) making piracy a misdemeanor.

VI. The first provision is necessary for the reason that pirates are usually without a habitation, flitting from place to place. If an injunction is obtained against one of them in the New York Circuit, the next night he is in New Jersey, where the injunction has no force. If proceedings are commenced there, he flies the following day into some other State. Last Summer Messrs. Harper Brothers and A. M. Palmer, after two days argument in Denver, obtained an injunction, restraining McKee Rankin from producing Trilby. It was a most expensive litigation, but as soon as the injunction was granted, he moved to Texas and played there with impunity. There was no use of commencing proceedings there, for he would immediately go into some other circuit.

VII. There is no reason why the writ of a Federal Court should not be enforceable throughout the Federal territory.

VIII. It is provided in the amendment that the party on whom an injunction has been served may move to vacate it wherever he may be playing, and it permits the Circuit Court of that circuit to enforce the injunction by proceedings to punish for contempt. This affords ample protection to the defendant, in that he is not put to the expense of going to the circuit where the injunction was granted to get rid of it. On the contrary, it puts the complainant to the expense of defending a motion to vacate in some other circuit.

IX. An analogous provision was enacted in the Tariff Act of 1894.

X. That indicates that without such legislation the distinguished lawyers comprising the committees of the two houses, believed that Federal process of this character would have no force outside of the Circuit in which it was granted. It was in substance so held in the Manning case, 44 Federal Reporter, 275, where an *ex parte* application was made for a warrant of attachment to the marshal in another circuit; the judge saying, that he "had not been referred to any United States Statute, authorizing its process in cases of contempt to run to the marshal of another Circuit. "The intimation by the judge that possibly an offender might be extradited under section 1014 of the Revised Statutes, was obiter dictum and erroneous. Section 1014, provides that "for any crime or offense against the United States, the offender may be arrested and imprisoned for trial before such court of the United States, as by law has cognizance of the offense." As a contempt of court is not a crime or offense against the United States, but merely a disobedience of the order of the court, unless made a crime by statute, as in the case of a witness refusing to answer questions propounded by a committee of either house of Congress (Section 102 R. S.), that section has no application, and had the question been discussed before the court—instead of being an *ex parte* application—the intimation presumably would not have been made.

XI. The second amendment makes piracy a misdemeanor. An injunction restrains a party from *thereafter* continuing the act that is enjoined. It does not apply to anything done *before* the injunction has been served. If it be impossible to serve an injunction, it will be impossible to punish for contempt. If the violation of a copyright be made a misdemeanor, punishment follows immediately after the commission of the act whenever and wherever committed and whether an injunction be served or not.

XII. The thief who steals a book, no matter how trifling its value, besides being liable for its value, commits a crime for which he may be criminally punished, but the thief who steals the ideas that make the book valuable is not, as the law now stands, liable to punishment. As literary property is property, and indeed the highest type of property, there is no reason in principle why a person who robs the owner of that which makes it valuable should not be punished in the same manner as is the person who steals any other property. Nor is this a new application of this principle to this species of property. In the old Trade Mark law there was a provision making it a misdemeanor to use a trade mark without authority and the consent of the owner. The Supreme Court declared the law unconstitutional, so far as it was to operate *within the States*, on the ground that the provision of the Constitution granting to Congress the right to enact copyright or patent laws, does not include trade marks. In the State of New York it is made a misdemeanor by Sections 364, 5, 6, 7 and 8 of the Penal Code to infringe or violate a trade mark.

XIII. This remedy is peculiarly necessary in the case of dramatic plays, because pirates are irresponsible, and fly from place to place. In the case of printed books the publishers have a home and place of business and a printing press. In the case of patents the owners usually have habitations and places of business. Pirates of dramatic plays never have.

XIV. Though the larceny of this species of property should be punished as a felony, this amendment makes it simply a misdemeanor and punishable as such *only if the violation be wilful and for profit*. Wilful in law means with a bad intent, with a bad motive, and it being provided that it must be for profit, amateur performances or performances for charity are exempt.

XV. There being no minium, but only a maxium penalty, it is in the discretion of the court to dispense with criminal punishment entirely.

XVI. There are many cases which are punishable both as a civil contempt and as a crime. Forgery of court records, and obstructing the administration of justice are instances. The refusal to answer questions before a committee of Congress is punishable both as a contempt by Congress and under section 102 of the Revised Statutes as a crime.

UNDER THE BLACK FLAG.

The Minnie Seward company, whose piracy of M'liss has been recorded, produced "for the first time on any stage," at Millville, N. J., March 12, a play purporting to have been written by Frederic Seward of the company, and called Home, Sweet Home. A full description of the piece was printed, and noticed by Walter H. Baker and Co., of Boston, who discovered that it was none other than A Fisherman's Luck by W. P. Getchell, published by them, with all rights reserved. The names of every character but one were retained unchanged. The play is advertised in the Seward repertoire.

The Cremorne Concert Hall, at Missoula, Mont., is reported as presenting garbled versions of well known plays in its variety bill.

The Emma Warren company are playing The Silver King in Alabama. At Selma they also played Michael Strogoff.

Edward Bracket and a company pirating Trilby arrived in Logansport, Ind., on April 9 en route to Peru, Ind. They wanted a date of Manager Patterson, of Logansport, but he promptly refused it.

The Graham Earle company, managed by Charles W. Rooskam, with Graham Earle, "romantic actor," and Cora Hammel Earle "the society favorite," in the leading roles, is appearing in small Illinois towns in a pirated repertoire consisting of In Mizzoura, Trilby, The Fire Patrol, Master and Man, Jane, Our Jennie, The Inside Track, Shore Acres, and The Prisoner of Zenda.

P. B. Haber, manager of the Crescent Opera House at Fond du Lac, Wis., encloses programmes of Jane, Pawn Ticket 210, and Charley's Aunt, three plays performed by the Ingraham and Wall Dramatic company at the Calumet Theatre in Chicago.

VAUDEVILLE STAGE

CLEVER SONG WRITERS.

FORD AND BRATTON.

The above pictures are two young men who have risen to the top round of the ladder in the song-writing world—Walter H. Ford and John W. Bratton. Their compositions have stamped them as writers of decided originality and merit. Moreover, they have the honor of being the only authors and writers of songs up to the present who have written and published two great hits at the same time, viz: "The Sunshine of Paradise Alley" and "Henrietta, Have You Met Her?" The former song has scored one of the most pronounced pecuniary and artistic hits in the history of song writing on either side of the water. Ford and Bratton's range of subjects and melodies is apparently unlimited, as their latest productions will bear witness. "Only Me," one of their recent compositions, is pathetic and melodious. It contains no cheap sentiment or overworked "tunes." "She Always Dressed in Black" presents a novel idea in song writing. "Sunday Night in Lover's Lane" is a companion song to "Paradise Alley" and is destined to be its popular successor. "She's Been a Mother to Me" is a song of the popular order and at the same time embraces a distinctly new theme. "One More Unfortunate," a descriptive song, and "Growing Old Together," a pathetic love song, are among the other works that Ford and Bratton announce for the coming season. Their publications are issued from the well known house of M. Witmark and Sons, New York.

THEATRES AND MUSIC HALLS.

Proctor's Pleasure Palace.

This week's programme is remarkably strong. John Kernell is the chief attraction in a budget of jokes and songs. Others in the bill are Virginia Aragon, the wire walker; Lottie Gilson, comedienne; Sandow, the man of muscle, who is in his last week. Walter Gale, tramp impersonator; Delmore and Wilson, comedians; Hadley and Hart, musicians; Bartlett and May, comedy sketch; Fields and Salina, comedians; Marie Leslie, singer of darkey songs; the Pantzer Brothers, head balancers; Gertrude Mansfield, Myrtle Tressider and Leona Lewis, soubrettes; Don Leno, comedian; Sisters Beaumont, duettists; Alonzo Hatch, tenor, with views, and Joseph Goetz, acrobat and equilibrist.

Hammerstein's Olympia.

Marguerite is still the chief attraction. New features are added from time to time, and the piece moves along with greater smoothness at each performance. The Countess Killmansegg and Fatima continue to divide the terpsichorean honors.

The vaudeville bill includes Papinta in her myriad dances; the Tiller Troupe of eight dancers; Amman the impersonator; the Fredericks Troupe of demon athletes, and the Sisters Casselli, singers and dancers.

Keith's Union Square.

Ullie Akerstrom, who has been a successful star for several seasons, makes her vaudeville debut here this week. The rest of the bill is furnished by Paul Martinetti and his pantomime troupe, Press Eldridge, comedian; Manetta and Belloni and their trained cockatoos; Jerome and Alexis, acrobatic comedians; Rosalie Pepita, international singer; the Wilmot Duo, bicyclists; the Æolian Trio, singers; James Wallbrook, dancer; the Magineys, double trapeze act; Conwell and Swan, blackface buck dancers; Vera Dore, soubrette; Casey and Le Clair, Irish comedians; and Bryant and Richmond, comedians.

Proctor's.

The bill this week is unusually strong in comedians. John W. Ransone, Sam Devere, and James F. Hoey engage in friendly rivalry and do their best to win laughs with their best jokes. The bill also contains the names of Maude Raymond, serio-comic; Drummond Staley and Belle Birbeck, the musical blacksmiths; Walter Gale, the Old Homestead tramp; Elsie Adair, serpentine dancer; the Weston Sisters, musicians; Fields and Salina, comedy duo; Satsuma, Japanese juggler; Eleanor Falk, Emma Galles and Mattie Aubrey, serio-comics; Dick Leggett, comedian; Mlle. Morello and her trained spaniels; Gus Gerholt, equilibrist; and George Lockhart's comedy elephants.

Koster and Bial's.

Chevalier still heads the bill, introducing new songs. The other performers are the Brothers Horn, comedians; Ducreux Geraldues, French duettists; Harriett Vernon, singer; Florrie West, comedienne; Cora Casselli, dancer; Herr Grais and his trained baboon and donkey; William Olschausky and his rats and cats; Ida Fuller, dancer; Paulinetti and Pico, grotesque acrobats, and the three Delevenes, acrobats.

Tony Pastor's.

Ada Deaves, formerly of Henderson's Extravaganza company, makes her vaudeville debut this week. Others in the bill are Hughey Dougherty, monologuist; Henri Cazman, fantasist; Mlle. Flossie, dancing comedienne; Josephine Sabel, descriptive vocalist; Patterson Brothers, bar performers; N. S. Grant's American and European Pickaninies, who have just arrived from Europe. John E. Drew, comedian; Mr. and Mrs. Oliver W. Wren in A Lesson for Husbands;" the Valdares, expert bicyclists; Mlle. Valesca, singer, dancer and trapezist; Ben R. Harney, negro delineator, Leonzo, juggler, and Watson and Baisley, sketch artists.

LAST WEEK'S BILLS.

PROCTOR'S.—James F. Hoey, who was down on the bills as a "whimsical jester," was the chief entertainer here last week. His sayings and doings were, of course, very amusing. Drummond Staley and Belle Birbeck introduced their very clever musical act, with its quick change from a blacksmith shop to a parlor. George Lockhart's elephants carried on in their own interesting way. Watson and Hutchings juggled with the English language in their dialect sketch, and never missed a trick. The Parkins showed their giant heads, and the girl Parkins showed their wonderful tights, which are always worth the price of admission.

Jennie Eddy, who is plumper than a partridge, sang some songs and recited the poem about the water mill, after the manner of George S. Knight of happy memory. Elsie Adair presented her dances, of which the public never seems to tire. Myrtle Tressider sang a song about a girl named Mary, whose stock of knowledge kept increasing as the days went by. Miss Tressider has a way of wearing rings outside of her gloves which is quite a novelty in stage dressing. Alonzo Hatch's phenomenally high tenor was heard to advantage in several touching ballads. Professor Zlovga showed some pretty views on a screen, and Professor Till exhibited his little family of wooden actors, many of which have more life in them than a great many flesh and blood comedians.

Clowning with juggling on the side was done by Charles Wieland, and clowning, with musical trimmings, was furnished by Long and Little. T. Cecil Lane juggled, bicycled and skated, not all at once, however. Barry and Barron made fun of the extremely Irish kind. Leona Lewis was successful in her soubrette work. The Beaumont Sisters sang and danced gracefully. Rowe and Rentz were amusing grotesques, and Annie Stockley played music on several instruments.

PROCTOR'S PLEASURE PALACE.—Weber and Field's introduced their bowling-alley sketch for the first time at this house, and it is needless to remark that the audiences were kept in the best of humor. The Pantzer Brothers returned from their long and successful tour of the far West and were warmly welcomed by their admirers. Their remarkable head balancing act is even better than before. Lottie Gilson sang her songs as blithely as ever. John W. Ransone made his reappearance after his conquest of Chicago. He has a budget of new stories picked up on his trip, and tells them with great gusto.

Sandow continued to excite the admiration of those who are interested in physical culture by his weight-lifting and other feats. Selma sang her Italian and English selections with her customary success. Maude Raymond sang a parody on "Just Tell Them," which contained a very funny verse about an oyster. Vivie Nobriga was heartily applauded for her rendition of some stirring negro songs. The Ammons Clerise Trio found favor with their vocal and instrumental whimsicalities. Gertrude Mansfield continued on the even tenor of her way. Soubrettes may come and serio-comics may go, but she goes on like the brook.

Lydia Dreams ventriloquized and cartooned, introducing several novel features in his entertainment. Eva Tanguay sang cleverly. The Austins posed as statues in an artistic manner. The others who appeared were the Arnold Sisters, Bimbo and Tehi, Bartelmas and Little Carrie.

KEITH'S UNION SQUARE.—A genuine treat was enjoyed by the patrons of this house last week. Paul Martinetti and his troupe, fresh from their triumph at Koster and Bial's, presented the immensely funny pantomime, A Terrible Night. The many telling points were laughed at as usual, and the actors played with their customary snap and vim. The new stage setting, gotten up especially for the Keith circuit tour by E. M. Fraser, was complete in every detail. Ryan and Richfield were welcomed as old friends. They are great favorites with Keith audiences, and their witticisms brought the heartiest laughter.

Rosalie Pepita made her American debut. She is a European singer and dancer, and she fully justified her reputation as one of the leading entertainers of the Old World. Press Eldridge made some new remarks and sang a couple of new parodies. One was about the Raines bill and was sung to the air of "The Bowery," and the other, sung to the tune of "Tommy Atkins," concerned Colonel Waring. The Twin Sisters Abbott sang their pretty songs and sang them well, with their own accompaniments on the mandolin and guitar. Harry Leighton, a male alto, sang "When the Bloom Is On the Clover," "Molly Darling," "Only Me" and "Venus." His voice is sweet and sympathetic, but not very strong. The Sisters Gehrue sang "The Modern Ideal Girls" as a starter, and then did some of the prettiest skirt and toe dancing ever seen here. The Valdares did some extraordinary tricks with bicycles, which pleased the wheelmen and others. The startling ladder act by the Sisters De Van won them applause. The larger member of the team is remarkably strong and well developed. The Dare Brothers introduced some clever tricks in their new act, which they call White Visions. Laughter was incessant during the clever comedy act by John and Nellie Healy. Ceado performed on a peculiar apparatus suspended over the stage, doing many clever acrobatic tricks. Monroe and Melrose introduced some good gags in their sketch. Ed. Rogers made a hit with his singing and dancing, and Almont and Dumont played pleasingly on several musical instruments.

TONY PASTOR'S.—Evelyn Britton, a female baritone, made a big hit here last week. Her voice is low and sweet like that of the heroine of a famous Scotch song, and each of her selections was enthusiastically applauded. Bernard Dyllyn evoked considerable enthusiasm with his songs, which are of the descriptive order. One of his best is called, judging from the lines, "Saved by the Stroke of a Pen." Charles V. Seamon acted as "the town constable," and afterwards struggled with the intricacies of the German dialect in Dutch Justice. Cora Routt and Lillian Greene fought for the soubrette honors. Miss Greene introduced a new English song called "I Asked Johnny Jones, and I Know Now," which made a hit. Miss Routt more than held her own, however.

The Earl Sisters, recent importations from England, showed the kind of acrobatic dancing which pleases the boys of London town, and scored a success. Lester and Williams had some new songs, in which the Raines bill, politics, and other things came in for attention. Eddie Shayne and Mae Worden were genuinely amusing in their comedy sketch. Rice and Elmer and The Carlons furnished acrobatic sketches which were amusing and clever. Ben R. Harney met with his usual warm reception, and his negro impersonations and piano solos were encored. Kitty Kursale and Violet St. Claire appeared in their new sketch, which is of the singing and dancing order, and very neat and up to date. Fraulein Wagner and Herr Arnim sang solos and duets. Joe Lewis, Hall and O'Lynn, and Mack and O'Day contributed pleasing specialties.

HAMMERSTEIN'S OLYMPIA.—The theatre part of the Olympia was opened as a vaudeville house on Monday evening of last week. The bill was made up of European and American turns. The Tiller Troupe of eight dancing girls made their American debut. They danced nimbly, and each one showed that she had an ambition to outkick the others. Pablo Diaz did some very neat work as a contortionist on flying aerial rings. Papinta appeared in her myriad dances, with their beautiful light effects, and was one of the most pleasing numbers on the programme. Lawrence and Harrington showed the sunny side of life on the Bowery. Charles V. Seamon made some funny remarks on Topics of the day. Amy Knott sang some new songs. Dolan and Lenharr appeared in a travesty on The Crust of Society, and scored a hit. The Gotham City Quartette sang and imitated, and introduced a lot of comedy business. Mlle. Turnour balanced herself neatly on the trapeze, and Dixon Brothers introduced a clever musical specialty.

Marguerite was, of course, the magnet in the music hall part of the building. The immense crowds were as highly pleased as ever. The Countess Kielmansegg and Fatima were applauded for their solos. A new quartette of French quadrille dancers appeared in the billboard picture, and did some exceptionally pretty dancing, which was decidedly of the French school.

Virginia Aragon finished her long engagement and won as much applause as ever for her daring work on the wire. The Fredericks Troupe did their remarkable acrobatic act. The Sisters Casselli sang and danced cleverly.

KOSTER AND BIAL'S.—Paulinetti and Pico, two comic acrobats, made their American debut last week. They performed several amusing acrobatic tricks, and did a number of funny falls, winning considerable applause. The Ducreux-Geraldues also made their first bows in New York. They sang some duets very charmingly.

The Brothers Howe made an emphatic hit with their boxing sketch. It is one of the best acts ever imported. Florrie West sang her catchy songs as charmingly as ever. Grais and Olschansky showed their control over the animal kingdom. Ida Fuller did her famous calcium dances. The Three Delevenes did their acrobatic absurdity. Cora Casselli performed her elastic dance. Harriett Vernon sang her songs well, and looked charming in her stunning costumes.

Chevalier continued his immense hit. He is cheered at every performance by the frequenters of the gallery, who are mostly Englishmen to whom the coster songs bring a gentle reminder of "Ome, Sweet 'Ome."

A TESTIMONIAL TO C. B. CLINE.

When it was announced that C. B. Cline would on May 1 retire from the business management of Koster and Bial's, where he has served the public with rare courtesy for six years, an effort was made to organize a testimonial to this popular man. But Mr. Cline frowned it down. He had made so many influential friends, however, that it was determined to give some token of his appreciation by the public. In the Press Club a movement was started to convert Mr. Cline from his dislike of a testimonial; and when a paper was presented to him bearing the signatures of prominent editors, journalists, theatrical managers, lawyers, railroad passenger agents and others, who asked permission to testify to their regard for him and his work, Mr. Cline consented, quite properly, to the plan.

Mr. Bial, in full sympathy with the movement, tendered the use of the fine theatre whose success Mr. Cline has so cleverly assisted, and on next Sunday evening the event will take place. The most notable of the vaudeville artists who have performed in New York in recent seasons have volunteered their services, and it is safe to say that the Cline testimonial will pass into vaudeville history as the most remarkable entertainment of the kind ever given.

C. B. Cline, his friends are happy to know, is recovering from a serious illness. He will this Summer, in accordance with his physician's advice, rest absolutely from work, and it is promised that in the Fall he will be in good health. Mr. Cline will then newly identify himself with amusements, in the meantime determining which of four flattering offers he will accept. No more capable or popular man than Mr. Cline can be found in the business office of a New York theatre.

B. F. KEITH SAILS FOR EUROPE.

B. F. Keith, originator of the continuous performance, sailed for Europe on Saturday last on the *Paris*. Mr. Keith will remain abroad for several months, and as this is his first trip to the other side, he will no doubt see everything worth seeing before he returns.

Mr. Keith's trip is purely for recreation. He has worked hard for the past twelve years, and has met with a success almost unparalelled in the history of amusements. He is independently rich, controlling four of the finest and most prosperous theatres in the country, three of which he owns. He left on his pleasure trip with his mind perfectly at ease, as his enterprises are in splendid running order, and in the hands of men thoroughly qualified to keep them on the high road of success.

His apartments, which are the largest and finest on the *Paris*, were filled with fragrant flowers sent by friends, large delegations of whom from Boston, Philadelphia, Providence and New York, were present to bid him bon voyage.

PAPINTA.

Papinta, who is the drawing card at Hammerstein's Olympia, where she is filling a four weeks' engagement, is now enjoying her fourth extended and successful run in New York. After her engagement at Olympia she will play a six weeks' term at the Orpheum, San Francisco, where she will no doubt create a sensation. Papinta is the originator of her myriad dances, and she is now performing an act practically new in New York. In her latest success she employs new electrical apparatus that cost $1,800. Her "fire dance" is especially noteworthy for its novelty. This dancer uses about a ton of mirrors, and the setting of these for her performance requires the services of nine men.

THE GERMAN SENATORS.

WEBER AND FIELDS.

Every patron of the variety theatres and every member of the profession will instantly recognize in the above picture very good likenesses of the men who have been known for many years past as the best German knockabout comedians on the stage.

Weber and Fields have been in partnership for sixteen years. They made their first appearance on any stage together, and have stuck together through thick and thin ever since. Their debut was made in old Turn Hall in East Fourth Street, this city, at an entertainment and ball, in a black face song and dance sketch. Their first appearance was so successful that they determined to adopt the profession for good, and accordingly tried to secure an engagement. With considerable difficulty they obtained one at the old dime museum on Chatham Square, where they appeared from early morning till nearly midnight, for the splendid salary of $3 a week each. They were glad of the opportunity for practice, however. A short time after this they played a week's engagement at the New York Museum on the Bowery, where their act made such a hit that the manager gave them the magnificent sum of $7.50 per week each. Here they were obliged to do thirty six turns every day, each turn increasing their bank account by about three-and-a half cents.

In conversation with a MIRROR man the other day at Proctor's Pleasure Palace, they spoke of those old times and laughed as they heard some well paid serio comic complain because she had to sing her little songs twice a day.

There were so many black-face teams in the profession that Weber and Fields determined to get up a new act. Accordingly they put together an Irish song and dance knockabout sketch, in which they appeared in the regular variety theatres for three years.

They made up their minds to transform themselves into Dutch comedians about eleven years ago; and they have stuck to this style of work ever since, winning fame, fortune and popularity with their clever impersonations of the German Senators.

They now have six distinct acts. The Pool Table, the Bowling Alley, the Schuetzen Fest, the Senators at Work, the Senators at Play, and their famous encore, in which they borrow the orchestra leader's fiddle and smash it.

Not content with their success as comedians, these energetic performers became managers. Their first venture was their own company, and this was so successful that they soon sent others on the road. They own and control at present the following companies: The Trolley Party, in which the Garnella Brothers are starring; Russell Brothers' Comedians, the Vaudeville Club and Weber and Fields' Own company.

About the middle of next season they will launch two new ventures. They intend to make a comedy star of Lottie Gilson, sending her on the road in a new piece called Little Willie, and about the same time they will organize a company to support the Russell Brothers in a new comedy called Poverty Row.

ELSIE ADAIR'S TOUR.

Elsie Adair, who concludes a continuous engagement of twenty six weeks with F. F. Proctor on Saturday, will start on her second tour of the world on Monday next. She will play a short engagement at the Masonic Temple Roof Garden, Chicago, beginning at the opening of that resort on May 3. From there she goes to San Francisco, where she will give a few performances before sailing for Japan with her company, which will be under the management of W. B. Vanderlip, Jr.

Miss Adair has refused an offer of thirty two weeks in Russia, Germany and Austria, and has also had to decline very tempting offers for next season from F. F. Proctor, F. Ziegfeld, Jr., and other prominent managers.

SEAMON AS A HUSTLER.

The hardest worked actor in town last week was Charles V. Seamon. He had engagements at Hammerstein's Olympia Theatre and also at Tony Pastor's. He was obliged to spend most of the day at Pastor's, as he appeared in his "Town Constable" specialty twice a day and also in the afterpiece "A Morning with Justice Schwab" every afternoon and evening. Every evening he would rush uptown and do his turn at Hammerstein's and rush back so as to be in time to finish up at Tony's. Considering that the weather last week broke the record for April heat, Mr. Seamon's performance was remarkable.

AN UNIQUE TEST.

Sampson, the strong man, will make an attempt to lift Waddy, the largest of George Lockhart's elephants at Proctor's Theatre some day this week. Sampson will stand upon a high platform with the elephant bound with a strong harness underneath. He will try to lift the immense beast at least a foot from the stage. If Miss Waddy should plant her feet and refuse to be lifted something will break and it will not be the record for elephant lifting either.

NELSON SISTERS INJURED.

The Nelson Sisters, acrobats and athletes, met with an accident during their performance at the Westminster Theatre, Providence, R. I., on the

evening of April 15. They were performing on the ladders, when in some way the ladders fell over and the performers were thrown to the stage. The act was brought to a close. Their injuries are not thought serious.

R. G. KNOWLES ARRIVES.

R. G. Knowles, known in London as "the peculiar American comedian," arrived in New York on Saturday on the *Campania*. He was accompanied by his wife, who is professionally known as Winifred Johnson. A MIRROR man called on Mr. Knowles at his apartments in the Fifth Avenue Hotel yesterday, and had a short chat with the famous comedian who has kept London laughing for the past five years.

"The principal reason I came over," said Mr. Knowles, "was to give my throat a rest. You know, working three or four halls a night is rather wearing on the vocal chords, so I took my doctor's advice and ran across for a few days to see my mother and my old friends, and incidentally to transact a little business for the firm of Hugh Joy Dodcott, limited, in which I have an interest. I have been rushing about all the morning, seeing people. I met Mr. Hammerstein, who made me an extremely tempting offer for next season, which I was forced to decline, owing to my London engagements. I am booked up to 1898, and the chances are I will not be seen here until 1899. I have been in London for five years, working the whole year round and still they don't seem to tire of me, and until they do it would be very foolish of me to leave London.

"Are the American performers well received in London, as a usual thing?" asked the MIRROR man.

"Yes," replied the comedian, slapping his leg emphatically, "unless they are not up to the mark, in which case they meet with very little encouragement. It doesn't matter whether a performer is American or English or Hindoostanese, if they don't take to him or her, they guy unmercifully. A letter which appeared in THE MIRROR a few weeks ago, in which it was stated that Americans had no show in London, caused a wonderful lot of comment over there, and the general opinion was that the writer was entirely mistaken."

Mr. and Mrs. Knowles will sail on the *Umbria* on May 2. They open in London on May 11.

WILLGEEF'S FEAT.

Will G. Ferris, or Willgeef, as he will be known hereafter, concluded a highly successful experiment in hypnotism at Huber's Museum yesterday. On Monday, April 13, he passed his hand over the face of Ed Parker, a boy from the East Side, and told him to go to sleep for seven days. A careful watch was kept every night by Henry F. Mitchell, of the United Press Bureau who has made affidavit that Parker has been asleep ever since. At 12:45 P. M. yesterday Willgeef caused his subject to awake and four men were obliged to exert all their strength to hold him until the nervous spasm passed away. A few minutes later he sat down and ate a good-sized beefsteak and drank a cup of coffee. He was weighed as soon as he came to, and it was found that he had lost 19 pounds.

Willgeef is under the management of W. Lee, who will shortly issue a challenge to all comers, with a preference for a professor who is now giving exhibitions in New York.

EDISON'S VITASCOPE.

The Vitascope, on which Thomas A. Edison has been working for years, and which he has at last perfected, will be exhibited at Koster and Bial's, beginning some time during the present week. It is a combination of the most important principles of the kinetoscope and the Roentgen rays, by which large figures are thrown upon a screen. The figures move as in actual life, and every color and change of expression are shown. London and Paris are going wild over a similar exhibition, the rights to which have been secured by F. F. Proctor.

ALBERT BIAL GOES ABROAD.

Albert Bial sailed for Europe on Wednesday last. He will visit all the principal cities of the old world and secure a number of performers for his music halls in New York and Chicago.

It is said that Mr. Bial intends making a change in the style of entertainment at his house next season. Opera comique, pantomime and ballet will be the bill of fare with a few vaudeville acts sandwiched in.

VAUDEVILLE JOTTINGS.

Tom Browne, the whistler, will go to London in May.

A variety theatre in Paris which advertised a show to which mothers could take their daughters has not met with success.

There are said to be more female jugglers in Paris than in any other city in the world. Poor Paris!

Oscar Hammerstein's gorgeous spectacle is called "Music Hall Marguerite" in the New York letter to a prominent London paper. Such is fame.

"Biff" Hall will have to revise his list of queer soubrette names. Trixie Friganza, who has been in first place so long, must give way to "Tutti Frutti," an English soubrette, who is making a hit in Paris.

A list of vaudeville stars who receive large salaries was recently published in a London paper. The principal ones were Yvette Guilbert, £800; Loie Fuller, £600; Chevalier, £400; Vesta Tilley, £280; Sandow, £240; Marie Lloyd, £160; Little Tich, £140; Arthur Roberts and Dan Leno, £120 each.

An interesting article on vaudeville, by Frank J. Wilstack, appeared in the New York *News* of Sunday, April 12.

Little Winifred, the dancer, who has met with success at Proctor's Pleasure Palace this Spring, will appear during the coming Summer on the New York roof gardens.

Innes' Band gave two concerts at Infantry Hall, Providence, R. I., on April 11 to enthusiastic audiences. Mr. Inness, Kate Rolla, and Bertha C. Webb were the soloists. The Providence papers gave very flattering notices of the concerts.

Selma made her farewell appearance in New York at the concert in Proctor's Pleasure Palace on Sunday evening last.

Lottie Gilson and John W. Ransone were both ill on Thursday afternoon last and were unable to appear at Proctor's Pleasure Palace.

Walter Gale is appearing at both of Proctor's theatres this week.

Ben F. Grinnell, leading comedian of the Kimball Opera company, and Charles Fostelle, comedian and burlesquer of that organization, will form a vaudeville team for the Summer under management of Fate Goodbar.

Nellie Daly, wife of Fred Daly, manager of the Star Theatre, Hoboken, has recovered from a very severe illness.

Burt Marion, late of Marion and Pearl, has joined hands with Burgess, the acrobat. The team will be known as Marion and Burgess.

The Four Masonos, comic musicians, who arrived from Europe last week, will make their New York debut shortly at Keith's Union Square.

Sol Weinthal, formerly manager of the Star Theatre, Hoboken, opened the Palace Theatre in that city on Saturday last.

Theodore Johns has returned to his post as leader of the orchestra in the concert hall at Hammerstein's Olympia.

Loie Fuller will introduce one new dance at her farewell appearance at the Metropolitan on April 30.

Gustave Amberg has engaged a troupe of negroes to give performances of Black America next Summer in the principal cities of Germany.

Maxwell and Simpson are organizing a big vaudeville company for next season, which will tour under the management of Maguire and Myers, who are negotiating for a four weeks' engagement for the company early in the season at one of the leading New York houses.

Joseph B. Maxwell had a testimonial benefit at the Fourteenth Street Theatre on Sunday evening last. Among the entertainers were Will C. Carlton, William Plunkett, Stanley and Furey, Dan W. Quinn, Charles H. Peterson, Murray Brothers, Kine and Gotwell, Yale Trio, Thomas Ballantine and Leo Evans.

Powell, the magician, has signed a contract to play over the Keith circuit before leaving for Europe.

The Rogers Brothers, who will be with Tony Pastor during the early part of next season, will open on Nov. 2 with their own company, under the management of Scribner and Smith.

Hadley and Hart had a very successful engagement at Poli's Theatre, New Haven, last week. They are now at Proctor's Pleasure Palace doing their original.

Welch and Reiff, two young men of Rochester, N. Y., have made a successful debut in a black face song and dance act, singing parodies of their own composition.

John Haworth, of Glasgow, advertises that he will write the words and music of a song to order, on any subject, at one day's notice. He would starve to death if he were depending upon the orders of some popular comedians we know of, who do not change their songs once in ten years.

Joe La Rose, of the Donazetta Trio, was obliged to close with the Devil's Auction company, April 14, on account of a severe attack of rheumatism. He is now at his home in Norwich, Conn.

James R. Adams and his wife opened with Ringling Brothers' Circus in Chicago, April 11. This is Mr. Adams' second season with the Ringlings. He is doing his original clown act.

O'Neil and Sutherland are meeting with great success, singing their new song, "You Can't Play With Me," written for them by Tony Stanford. They will introduce a new dance when they return to New York.

Al. G. Field's minstrel company, after disbanding on April 11, left for the following points: Al. G. Field, Joe R. Rieder, Joe E. Hatfield, Charles Rench, Doc Quigley, Jack Bentham, Charles Byrnes, Mohring Brothers, H. H. Hopping, Lem Scott, Ed Cruse, Charles Minor, and Fred Bailey for Columbus, O.; the Patterson Brothers, Tommy Donnelly, George Hassall, Tommy Carey, Peter Thompson, James Devlin, H. J. Ridings, the Korrulos, Aldo Mignani, Ernest Mignani, James Bradley, Clarence Rummell, Lawrence Diamond, Harry Comedy, and Lem Smith went to New York; Bogert and O'Brien went to Binghamton; Eddie Lee, Alca Kniskern, Eugene Melville went to Chicago; William Rowe, Allen May to Detroit; Frank Todd to Zanesville; Henry Baumann to Lancaster. Uncle Dan Emmett retired to his farm at Mount Vernon, Ohio.

Mr. Field is receiving pleasant news from Darkest America daily. Their Columbus, O., and Detroit, Mich., business was immense. Thus far their Canadian tour has been successful, houses crowded to the doors at each stand. Hadj Ta Har's troupe of Arabs have made a decided hit with this company. Darkest America is pronounced by press and public wherever they have appeared as the best, finest, and largest all negro company that has appeared in their city. The season of this company will extend into June. The show will run within two weeks of a year continuously; not a night has been lost; Sunday night sacred concerts have been a feature of their tour.

Burroughs and Belmont open their second season at Fitzwilliam, N. H., on April 21. The company will be known as Burroughs and Belmont's New Sensation. Their repertoire will consist of comedy, vaudeville and minstrelsy combined. The following artists have been engaged: Gus Banks and Ethel Rebat, comedy sketch artists; Lizzie Robinson, singing and dancing soubrette; Gould, magician and juggler; Alex. contortionist, De Allen Brothers, singers, dancers and musical artists; Gus Andrews, Irish, Dutch and Hebrew singing and dancing comedian; Ada Southworth, pianist. The paper used by them will be of the best.

A sparkling spring of water was discovered in the German cafe at Proctor's Pleasure Palace last week. The water is cold, clear and delicious. It will be run through pipes to a drinking fountain for temperance people and Sunday visitors. Mr. Price is having some of it analyzed, and if the result is satisfactory the Palace will become a great health resort in which recreation and recuperation may be enjoyed for a single fifty-cent admission ticket.

Annie Hart, the well known serio-comic, will be tendered a benefit at Terrace Garden on Sunday night, May 3. Among the volunteers are Gertie Gilson, Ross and Fenton, Rogers Brothers, Imro Fox, Minnie Shult, Sam Bernard, Arthur Dunn, Lee Harrison, Dave Warfield, Katherine B. Howe, Frankie Bailey and Sadie Fox.

Howard Powers, Charles Udell, Ed Kerr, and George Kerr, comprising the Electric Quartette, play Keith's Union Square next week, after which they sail for Europe to open at the Empire Theatre London, returning in time for the regular season.

Sol Weinhal, formerly proprietor of the Star Theatre, Hoboken, N. J., has opened a concert hall at 157 First Street, in that city. This place was formerly conducted by Herr Blatt, the cannon ball catcher, the husband of Minerva, who have opened a similar establishment in Jersey City Heights.

The Trolly Party, under Weber and Fields' direction, will play the auditorium, Philadelphia, the week of April 27, in place of Sandow and the Trocadero Vaudevilles, who were originally booked for that date.

Bessie Varse and Grace Vaughn have been engaged as one of the attractions for the opening of the Madison Square Roof Garden which occurs May 30. Their engagement there is for a limited number of weeks, however, as they are one of the features at the opening of Cedar Point, near Sandusky, Ohio. These performers are introducing a novel singing specialty, and are having great success.

Wills and Halpin have just closed a season of thirty-nine weeks as the principal feature of The Prodigal Father. They will be starred in the same piece next season. They are at Keith's Bijou, Philadelphia, this week, and open at the Union Square May 4.

Four valuable trained dogs, belonging to Philip Russell, were poisoned on Saturday. They were known as "Bob," "Zip," "Frank" and "Don." They were found dead by an attendant in the stable in which they were boarded, in East Fourth Street. Russell is inconsolable over his loss. He cannot account for the poisoning, as he has not an enemy in the world. He reported the matter to the police, who have started an investigation.

Henry Lee, an American actor well known here, who has been in London for the past three years, will return in September for an engagement at Proctor's Pleasure Palace. Mr. Lee has been very successful in the London music halls with his entertainment, which he calls, Great Men Past and Present. In it he impersonates Shakespeare, Dickens, Longfellow, Tennyson, Gladstone and others, delivering appropriate selections for each character. His costumes and make up are said to be exceedingly realistic. During his New York engagement he will impersonate a number of well known Americans.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Although the weather has been very Summerlike the past week, it did not affect the business at the night performances, though the matinees were noticeably light. The different houses offered splendid programmes.

Hopkins' South Side Theatre: Vivacious Verrona Jarbeau was retained for another week. Her impersonations of Calvé and Chevalier were among the best things she did, and Col. Hopkins paid her a very large salary, and she has no reason to regret the reception which has been accorded her during her two weeks' stay. Pete Baker, returned to our midst again, and his specialty was much enjoyed; The Brothers Diantas, musical grotesques, were also amusing, and Kinzo, Carr and Fourjee, Lew Randall, Billy Van, Leroy and Clayton, and The Wiltons all appeared. The Hopkins Stock co. produced The Romany Rye in a very creditable manner.

Hopkins' West-Side Theatre: A double bill was given. In the afternoons Camille, and in the evenings The Westerner. Fairly good business resulted.

Lyceum: Another straight variety bill was the attraction and the performance merits notice. It is the policy of this house to engage only capable performers. Troja, of whom so much has been written reappeared, and with her new songs and handsome gowns made the hit she always does. She told the MIRROR man that she was suffering from a very annoying cold, yet she did not disappoint the big house that had assembled principally to see her. She will say farewell to Chicago at the conclusion of this engagement for some time, as she goes on quite an extended tour. Frank Latour, the musical tramp, is a second "Old Hoss" Hoey, and his bicycle finale created roars of laughter. Williams and Walker danced and sang themselves into popular favor. Belle and May Stewart deserve special notice. They are a pair of lively girls who can entertain royally; their mimic singing and monologues do them credit. Many tempting engagements await them. Kaye and Henry also did their share to keep the interest alive, and succeeded. Mr. Kaye is a comedian of more than ordinary ability. George T. Tierney told a number of stories in a funny and original way. Others in the bill were Annie Whitney, who was assisted by Mr. Latona, and made a very pleasing impression; Dukell Twin Brothers, Edwards Leondo and the Aucolettes.

The Olympic Continuous Vaudeville: Manager George Castle put together a big bill that kept the spacious theatre crowded every night. Lew Dockstader was the head-liner, and a better one could not have been secured. Though he has been in Chicago three weeks this trip yet the large audiences recall him many times. His song "Mr. Austin" caught on. The six Johnsons introduced an acrobatic globe act that was good. The Mimic Four presented their familiar Trilby burlesque, which was well done. Canfield and Carleton are a very clever pair of sketch artists. Lew Bloom told a number of stories, and the balance of the company were all exceptionally good—The Doyles, Grace Celeste, Cloud and Kershaw, Delhauer, The Hiatt's, Mitchell and Jess, James Glenroy, Morton and Mack, Ten Eyck and Plaisted, and The De Forrests.

Imperial Music Hall: The past week both the show and business were good. That odd team, Crimmins and Gore, appeared for the first time at this house, and their absurdity, entitled Comin' Thro' the Rye," kept the people in the best of humor. Florence Townsend danced very gracefully. She is among the best in her particular class. James McAvoy, the well known parody writer and singer, rendered a number of his latest songs. The triple-bar performance of Auken, McPhee and Hill, merits mention. The other entertainers were: Mabel Stanley, Bonnie Whitman, Lillie Beach, Leon and Baker, Gussie Nelson, Harland and Rollison, and the Rossley Brothers.

The Oxford: Business has been very satisfactory at this new resort. The management gives careful attention to the engagement of talent and the performances so far have been very good. Last week's co. was made up of the following: S. A. Kimoto's Japs, Emma Weston, George C. Davis, Carmen Sisters, the Hartmans, and many more, who doubled, also appearing at the Imperial.

Sam T. Jack's Opera House: The same co. remained, and the Blue Beard burlesque was repeated. It served to introduce many shapely girls, some good comedy work, and plenty of bright lines and music. The olio was changed somewhat, and many new pictures were also shown. Joseph J. Sullivan, the widely known Irish comedian, made his initial bow at this house. Leopold and Stivo, Flaherty and Conners., Max Millan, Arline, Raymond and Clark, and a musical ensemble by the entire company concluded the performance. Next Sam T. Jack's My Uncle co.

Casino Music Hall: The new managers seem to be doing very nicely with their new venture, and they are certainly engaging better talent than has heretofore appeared. The marvelous aerialists, the Three Campbells, Sadie Miner, Lida Gardner, Sankey Brothers, Sisters Murray, Nettie Black, Henry Frey, Billy Arnold, Camille Kenyon, James H. Cullen, the Ellises, Kelly and Burgess, together with an otherwise strong co. of burlesquers, gave a varied and pleasing entertainment.

Orpheus: Jeannette Burns, the captivating singer, has taken the North-Siders quite by storm, and Manager Blei has re-engaged her. Those who also contributed were: McIntosh Brothers, Ross Munroe, Alice Arlington, Madeline Franks, Lazelle and Vernon, Monaka Brothers, the Hurleys and W. T. Gilbert.

La Loie Fuller appeared 13, 14 at the Auditorium to very satisfactory attendance. This was her first appearance in Chicago since she became famous, although Chicago was formerly her home. Willis Sweatnam, Julius Witmark and Fanny Wentworth were the other entertainers. The last-named is particularly clever and made a most emphatic hit.

Ringling Brothers' great circus is attracting crowds to the Tattersall Building, and everything points to a very profitable outcome.

Ben Snitzer and Louis Wolf, who are connected with the Academy of Music, are organizing the American Mulatto co., which they will put on the road for a Summer season. The programme will be high-class and novel. They will also have their own band and orchestra, which will be under the direction of an able musician.

Mlle. Troja was unable to fill out the week at the Lyceum, owing to a very severe illness which overtook her. The Diantas, musical clowns, were engaged to take her place.

The Masonic Temple Roof-Garden looks handsome indeed, the decorations generally being attractive and well selected. Manager George A. Fair has engaged an exceptionally strong vaudeville co. for the opening May 3, and it is safe to say this lofty theatre will be the most pleasant place in Chicago to enjoy an evening's entertainment of the lively order during the Summer months.

The new lobby, vestibule and offices of Hopkins' South-Side Theatre are gradually assuming shape, and ere long the patrons of this theatre will go in through the new entrance and have the benefit of many more conveniences that will also be added. Colonel Hopkins expects his new theatre in St. Louis to be ready for the Fall season, and it will be a modern model theatre throughout.

HARRY EARL.

CINCINNATI, O.—People's: Week of April 12: the Watson Sisters' Burlesque co. The weather

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was warm, and the baseball season opened, hence the patronage was not all that could be desired. In the co. besides the Watson Sisters were Juan De Zamora, Thomas Robinson, Thomas and Buneil, James Lourey and Nellie Hanley, Alice Willard and Norma Brown, and John and Edna Videcq. There were two burlesques, College Boys and The Count of No Account.

PHILADELPHIA, PA.—Buffalo Bill's Wild West show being here this week all of our vaudeville houses present extraordinary attractions to keep up with the procession.

Tony Pastor and his great co. are at the Auditorium, giving a highly enjoyable performance. The talent embraces Daisy Mayer and her pickaninnies, Mathews and Bulger, Caron and Herbert, Kitty Mitchell, Pearl Andrews, O'Brien and Havel, Edwin Latell, Fields and Wolley, Keuno and Welch, Grace Sherwood, the three Buffons and the ever popular Tony Pastor. For week 27 Sandow and all the favorites of the Trocadero Vaudeville co., this being the closing week of Sandow under the management of F. Ziegfeld, Jr.

The novelty surprises that are presented at the Bijou Theatre make this a very popular vaudeville house. The Cragg family of acrobats in a star act, Royal English Hand Bell Ringers, Marlo and Dunham, McAvoy and May, Abbott Sisters in character singing sketch, the Sisters De Van in ladderact, Electric Quartette, John and Nellie Healy; Prince Kokin, Japanese Juggler; Wills and Halpin; the Edisons, musicians of a high order, Colby and Way in a novel combination of vocalism, ventriloquism and doll dancing.

The Golden Crook Burlesque co. are in their third week at the Lyceum Theatre to big houses. Marie Stuart, Brennan and Daly, lively dancing and marches, with beautiful scenery and electric effects, complete a splendid entertainment.

Mr. and Mrs. Sidney Drew come to the Bijou Theatre week of 27 and the Martinetti Troupe of pantomimists week of May 11.

Charley McKeever, champion lightweight, in night'y sparring bouts, has been added this week as a feature to the Golden Crook at the Lyceum Theatre.

American Gaiety Girls are booked for week 27 at the Kensington.

The London Sports are at the Kensing on Theatre this week. S. FERNBERGER.

BUFFALO, N. Y.—John A. Flynn's London Gaiety Girls were at the Court Street Theatre week of 13. A burlesque, entitled The Century Club's Reception to King Kokomo opened each performance, introducing all the specialists. Hilton Dot Lathrop, the Fergusons, Keating and Alexander, Chappelle Sisters, Eddie O'Dell and Les Voyageurs, all good specialty artists, were very well received. A burlesque, entitled The Tramp Astronomers, concluded each performance. Weber's Olympia week of 20.

At Shea's Music Hall week of 13 there was a good programme. Lew Walker, Jennie Robey, Marion Blake, Burke and Grey, Lottie West-Symonds, Mack and Wentzlers, Maud Harvey, Dave Wilbur, and Allen and West appeared in a series of clever acts.

JERSEY CITY, N. J.—The Bon Ton Theatre is enjoying prosperity. The house is crowded all the time, and justly, too, as the management is spreading itself. Opening 13-18 were the Electric Quartette, Howard Powers, Charles Udell; Ed and George Kerr, in a good specialty; Sisters Mendoza, trapeze performers; Will S. Rising, in operatic selections; Robetta and Doreta, in a Chinese laundry act; Ozav, French clown juggler; Gardner, Gilmore and Marshall, in an up-to-date singing act; Rita Durand, a captivating and talented change artiste; Sheller and Blakeley, song and dance; Gus Garholt, equilibrist; the Glees, musical act; Ella Caldwell, serio-comic; Loring and Leslie, sketch team; Dave Whiteley, monologuist.

The Seven Savonnas and the Elliott Family head the bill at the Bon Ton Theatre 20-25.

Slater's Willow Haven Casino opens for the Summer 20 with a colored minstrel performance.

Gus Junker of the Bon Ton Theatre orchestra will have charge of the orchestra at Eldorado this Summer, season opening May 30.

Jesse Burns, manager of the Washburn Sisters co., was a visitor 11.

Rita Durand, the petite character change performer at the Bon Ton Theatre 13-18, is making a genuine hit. WALTER C. SMITH.

PROVIDENCE, R. I.—At the Westminster Theatre Flynn and Sheridan's City Sports played a fair week 13-18. The co. is well and favorably known here, and their programme is enjoyable. A comedy entitled McGuire's Reception opened the entertainment and introduced Crissie Sheridan, Lillian Lancaster, Mamie Champion, and Messrs. Flynn, Mack, Beard and Smith. In the olio were Wren and Daly, Smith and Champion, Lancaster and Collins, Emma Carus, Campbell and Beard, Mack and Flynn and the Four Nelson Sisters. The challenge ballet arranged by Prof. Romeo was executed by members of the co. and a burlesque entitled A Hot Night closed the performance. It was really hot most of the days and nights the co. was here, but the entertainment was enjoyed just the same. New York Stars 20-25. H. C. RIPLEY.

ST. PAUL, MINN.—At the Olympic Theatre week 13 the co. presented a laughable farce, The Dutchman's Revenge, and a taking olio to fair business. Entertainers: Belle Williams, Flossie Vennetta, Inez Pearl, Nellie Young, Frank McCarthy, Thomas Gleason, Edith Rice, William McIntyre.

At the Bodega Concert Pavilion, week 13, the regular co. presented an attractive bill of specialties to fair business. Entertainers: Clara Becker, Nellie Houlahan, Freda, Walda Whipple, Frank Duffy, Cummings and Knight.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Frank H. Livermore, manager). The bill week of 13-18 consisted of the following: Ritchie and Ritchie, Fumore and Adams, and Dollie Howe. Good business.

STEUBENVILLE, O.—London Theatre (Frank J. Watson, manager): The following people provided a good entertainment for week closing 18: Sam and Ida Kelly, Miller and May, Carden and Patte and Frank Christie; business fair. Manager Watson is negotiating for a more commodious building.

ROCHESTER, N. Y.—Academy of Music (Louis C. Cook, manager): Harry Morris' Entertainers attracted big houses 13-18 and deserved the liberal patronage that they received. Agnes Wallace Villa 20-25.—Wonderland Theatre (T. G. Scott, manager): The Lorettas, shadowgraphic artists; Bailey and May Dawson, skaters; Howertz and Bowers, travesty artists; Keeley and Marbi, acrobats; Bryant and Saville, musical team; M. Felix, trained pony and monkey act, all did well in their specialties.

LOWELL, MASS.—The Savoy Theatre (Nelson A. Morkill, manager): The following excellent bill furnished amusement to large houses week of 6. Mlle. Rialta, electric dancer, The Four Emperors of Music, Crane Brothers, Eddie Evans, club swinger, Murray and Alden, sketch artists, May Bryant, vocalist, Smith Brothers, strong men, and James Neary, comedian.—Wonderland Musee (Al. Haynes, manager): Week of 6 Lew Benedict, monologue; Gus Mills, female impersonator, Robert T. Tyrrell, vocalist; Our Lillian, the child wonder; The Sheerans, in a comedy sketch; Frankie Rich, soubrette; Joseph A. Burgess, monologue, and Julia Redmond. Business good.

GRAND RAPIDS, MICH.—Smith's (W. B. Smith, manager): Fairly good business is the rule, week of 13. Arhno, the equilibrist, has made a great hit. The following people do clever specialties: Thomason and Johnson, Sadie Hart, De Vere and Le Clair, Emma Lee, Sisters Berard, Al. Thompson, Alfred M. Arnesen, Millie Gertie, Lyda Gray, H. A. Devrov, Adolph Gonzales, and Billy Hart.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The New York Stars, with many old favorites, opened 13, fair house. Since last seen here these new people have joined the co.: Emma Frances, Brigham, and St. Clair and Goldie. They all give a first-class performance. Kentz-Santley 20-25; Weber's Olympia co. 27-2.—ITEM: Tuesday 14 being Election Day in this vicinity the returns were read from the stage at Waldmann's Opera House.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Spider and Fly co. opened 13 to good business. The co. is large and the chorus well trained. The features of the olio are Kramer, bicycle rider; Delavoge and Frits in a trick house act, and Rampa and Arno on the horizontal bar. French Folly co. returns 20.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Week of 13: La Cigale Meteors, Carrie Tutien, Parisian vocalist; Smith Brothers, strong men; George E. Fisher, dialect comedian, with imitations of Chevalier; Hyde and Leola, fun-makers; Eddie Evans, club swinger; May Bryant, specialty; and Marlow and Plunkett in their comedy sketch, "Clams."

NEW HAVEN, CONN.—Poli's Wonderland Theatre (S. Z. Poli, manager): Hadley and Hart, Hart and Williams, Three Goldsmith Sisters, G. W. Byrne, Byron and Blanch, Watson and Dupre, C. W. Littlefield, Trio De Korke, and Barney and Marguerite Ferguson are the bill this week, and the houses are large. Next week, Mr. and Mrs. Sidney Drew.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Fair business week ending 18. The attraction was the Ladies' Club Burlesque co. Rose Coleman's Burlesquers 20-25.

WILMINGTON, DEL.—Wonderland Musee (W. L. Dockstader, manager): Attractions for 13-18 are Walter Ralston, Albene and La Brant, Mons Leslie, Patsey Brannigan, Allen and Lingard, the Two Kids, Burns and Mlle. Nina, Belle and Stockholm, and T. J. Hefron. Business continues good.

NORTH ADAMS, MASS.—Barry and Dillon's co. closed a successful week at the Bijou 18. They gave an excellent show. White Crook 20-25.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Maloney, managers): Prince and Princess Tanka, Edna C. Burnette, Grace and Reynolds, Jerome Brady, Bessie Malcome. Crowded houses. Best show of the season.

TORONTO, CAN.—Princess' Theatre: The minstrel performance under the auspices of the Knights of Pythias 14, was a success. The olio was as follows: Frank Forbes, juggler and wire-walker; the Three Russells, Frank Owen and Fred Sheahng, Vic Gianelli, W. J. Bland, George Cooper and James Woods.

HAMILTON, CAN.—Star Theatre (Bessey and Davey, proprietors): Week of 13-18, Walker and Randolph, W. J. Talbot, Edwards and Neilson, Lotta Allen, and Bonner, the educated horse. Good business.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Business remains up to the usual good standard, with a most excellent bill as the magnet: New people 13: Corty Brothers, Vertellis, Carter and Gaywell, Orpheus Quartette.

PITTSBURG, PA.—Flynn and Sheridan's New Sensation drew a packed house at the Academy of Music. The co. gave a most novel and interesting performance. Next week, Zero.

The World's Museum Theatre, Allegheny, closed season 18, by far the most successful run it has ever had. During the Summer some improvements will be made, and the house will begin its season next September better equipped than ever.

The Avenue Theatre attracted large houses matinee and night. People this week: J. W. Kelly, "the Rolling-Mill Man," who is a great favorite here; the Savens, acrobats; Crimmins and Gore, comedy team; Smith and Fuller, musical team; Harry and Fred Mayo, change artists; Heely and Marbs, grotesques. The stock co. presents The Rivals.

Harry Davis' Eden Musee drew good houses matinee and night. Professor Johnson, hypnotist, is the magnet.

Adam Forepaugh and Sells Brothers' Circus will exhibit at Exposition Park, Allegheny, May 11, 12.
JOSEPH CROWE.

ST. LOUIS, MO.—Reilly and Woods Big Show opened a return engagement at the Standard Theatre, matinee 19 to a good audience. The co. includes Ida Howell, the National Trio, Billy Eldridge, F. D. Bryan, Dixon, Bowers and Dixon, Nellie Forrester, G. E. Moulton, the three Lane Sisters and Pat Reilly.

HOBOKEN, N. J.—Daly's Star Theatre (John Clark, manager): Georgie Melnotte's Jockey Minstrels did good business at this house 13-18. Vida's Burlesque Stars follow.

CLEVELAND, O.—The hot weather of the past week had its effect on the attendance at the Star, but notwithstanding it the business was good at advanced prices. Russell Brothers' Comedians and the Fitzsimmons Athletic Troupe, with Ernest Roeber, were the double attraction, and together gave a great show. The vaudeville part of the programme consists of the Morellos, athletes; Falke and Semon, musical artists; Mazuz and Mazette, knockabout comedians; John Carroll, singing comedian; Theo, the musician; Russell Brothers, May Howard, Iler, Burke and Randall, and Fields and Lewis; Bob Fitzsimmons gave a sparring exhibition with his partner, Dan Hickey, and Ernest Roeber and Fred Marks were seen in a wrestling contest. This week the Watson co. open at the Star with the usual Monday matinee.

Bob Fitzsimmons now mourns the loss of his lion, "Nero," which was killed last Thursday evening by coming in contact with an electric light wire on the roof of a building where Fitzsimmons had him for safe keeping. Fitzsimmons, who had gone up to see the lion, came near being badly hurt in trying to extricate his pet, receiving a severe shock.

The management of the Academy of Music had a novel exhibition last week in the form of a piano-playing contest. J. M. Waterbury, who claims to be champion long-endurance pianist of the world, with a record of twenty-five hours of "incessant harmony," and H. J. Mead, a local celebrity in the same line, commenced to play last Thursday night, to see which would play the longer. The contest commenced at midnight, and the articles of agreement were that both hands must be used, and no stops made for any purpose whatever, the man first removing either hand from the keys for a period of ten seconds to be declared the loser. Mr. Waterbury led off with a march of his own composition, and Mr. Mead began on "Liberty Bell." The contestants continued through Thursday night, all day Friday, and closing at 8 P. M., after having played twenty-two hours. Mr. Waterbury being the winner, Mead going to sleep.

THE ELKS.

Baltimore Lodge, No. 7, has elected Harry Arnold, E. R.; William I. O'Brien, Jr., E. L. K.; Charles Fangmeyer, E. L. K.; J. A. Diffendaugh, E. L. K., David Wiesenfeld, Secretary; C. R. Klosterman, Treasurer; J. H. Mahaney, Tiler and John P. Fowler trustee for five years. On the night of the election W. J. O'Brien, Jr., presented the retiring Esteemed Ruler with a handsome gold watch, chain and locket. The present officers, without exception, are looked upon as the best and most representative yet elected.

Will Atkinson was made a member of the B. P. O. E. at Davenport, Ia., on March 31.

John E. Brennan became a member of New Haven Lodge, 25, April 9.

Hoboken Lodge, 74, held a successful smoker April 11.

Washington Lodge, 15, has elected Exalted Ruler, John T. Brady; Esteemed Leading Knight, John E. Sheckells; Esteemed Loyal Knight, O. F. Smith; Esteemed Lecturing Knight, Frederick Wagner; Secretary, Richard A. O'Brien; Treasurer, Mitchell Dyrenforth; Tiler, William Williams; Trustees, E. B. Hay, C. B. Robinson, T. S. Cadwallader. Appointive officers: Chaplain, Joseph E. Rawlings; Esquire, Jacob Heid; Inner Guard, Rud F. Riegel. Articles of reincorporation have been filed for a term of 100 years.

Anderson, Ind., Lodge 209 has elected A. M. Wellington, E. R.; George Ballard, E. L. K.; Joe Hennings, E. L. K.; Herman Schetleman, E. L. K.; Rev. J. A. McGlou, Secretary; G. E. Nishol, Treasurer.

Galveston, Tex., Lodge 126 has elected Dr. Clarence Warfield, E. R.; Otto Busch, E. L. K.; C. N. Rhode, E. L. K.; Thomas McHenry, E. L. K.; Maurice Meyer, Secretary; Julius Forcheimer, Treasurer.

Phoenix, Ariz., Lodge 315 has elected Dr. J. M. Ford, P. E. R.; C. F. Morrell, E. L. K.; Sol Levi, E. L. K.; Judge A. C. Baker, E. L. K.; Mark H. Heissman, Secretary; L. J. Wood, Treasurer; Selim Michelson, Tiler.

Marion, Ind., Lodge has elected as Exalted Ruler, Ben Larrimer; Leading Knight, J. Waylor; Loyal Knight, H. E. Millmore; Lecturing Knight, Duncan Stansbury; Secretary, J. Bockins; Treasurer, Ras Vanvactor; Tyler, S. Birely.

The Elks of Johnstown, Pa., have changed their quarters from the Dibert Building to the third floor of the Johnstown Opera House, in which place they intend giving a formal dance on April 15.

Erie, Pa., Lodge, 67, has elected Dr. G. J. Mead, Exalted Ruler; John Depinet, Esteemed Leading Knight; P. J. Emling, Esteemed Loyal Knight; W. M. Wood, Esteemed Lecturing Knight; P. E. McCully, Secretary; Adam Kurtis, Treasurer; Jerome Casey, Tyler; T. F. Noble, Representative; I. C. Williams, Alternate.

Urbana, O., Lodge 127 has elected: E. R., ex-Senator Dr. Samuel M. Mosgrove; E. L. K., W. Pt. Talbott; E. L. K., Louis D. Johnson; E. L. K., Robert Young; Secretary, W. B. Marvin; Treasurer, Pearl C. Todd; Chaplain, Dr. W. B. Griswold; Junior Guard, James F. Hearn; Tyler, J. W. Rawlings; Organist, Walter Small; Trustee, Lou B. Berry. Robert Young of the lodge was elected to the City Council last week.

Racine Lodge 232 enjoyed a musical and dancing session April 11.

For Fair Virginia will be presented for the benefit of the Jersey City Lodge May 4.

Orange, N. J., Lodge 135 gave a smoker April 8. The retiring Exalted Ruler, Robert Wright, was presented with a jewelled watch-charm.

Steubenville Lodge held its fourth anniversary April 9. An elaborate banquet, entertainment, and dance was enjoyed.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Akerstrom, Ullie
Aubry, Harriet
Avis, Ollie
Adams, Mrs. J. K.
Black, Nettie
Brandt, Marie
Baker, May
Barclay, Edna N.
Beane, Ray S.
Browne, Willa M.
Bancroft, Viola
Barr, Emyline
Bacey, Mrs. Maud
Burroughs, Marie
Brutone, Mrs.
Barry, Eleanor
Bearhope, Mae
Boucicault, Mrs. Louise T.
Barry, Helena
Craven, Margaret
Collis, Florence
Clements, Louise
Carlton, Marion
Charron, Jessie
Chester, Adelaide
Carle, Alice
Coleman, Gene vieve
Cavendish, M.
Caskelle, Lita
Davidson, Pauline
Ditt, Josie
D'Erdivux, Miss
Donnette, Ivy
Donaldson, Miss Drew
Dickerson, Anna L.
Diamond, Grace
Dyer, Miss Bertie
Dean, Sophy
Dreux, Lorraine B.
Delmar, Florence
Devine, Leona M.
Earl, Miss B.
Elmore, Kate
Ellis, Mrs. Chas. T.
Earle, Edna
Edwardy, Gerome
Earle, Mattie
Elliott, Maxine
Emmett, Katie
Forrister, Emma
Farrance, Lulu
Goldthwaite, Jennie
Green, Lilian
Golden, Grace
Germaine, Katherine
Gonzalez, Fannie
Hanson, Annie C.
Howard, Mildred
Hathaway, Mabel
Haynes, Miss M.
Harrison, Gene vieve
Hoffman, Sophia
Harned, Virginia
Hills, Janet
Hill, N. C.
Howell, Marie
Henley, Mrs. H. B.
Hall, Edith
Hoffman, Maud
Jacobs, Bertha
Jordan, Carina
Jarbeau, Vernona
Johnstone, Mrs. Estella J.
Kopp, Norma
Knowlton, Inez
Leslie, Amy
Leslie, Elizabeth
Luse, Alethea
Leigh, Adelaide
Lewis, Annie
Lockhart, Annie
Littel, Minna
Loring, Lucille
Lodge, Gertie
Loughlin, Anna
Lynton, Ethel
Lamker, Grace M.
Merrilees, Carrie
Mitchell, Leola
Mortimer, Mrs. Annie
Moore, Clara
Marrisie, Lola
Maynard, Tois
Martinot, Madame
Mora, Mona
Miller, Maud
May, Annie
Madison, Marie
Moore, Louise
May, Mae
May, Bertie
Norwood, Louise R.
Nay, Victoria
Neilson, Anna May
Nolt, Ruth B.
Nichols, Mrs. Guy
Neilson, Miss
Otis, Jennie
Prince, Lottie
Pomeroy, Iola
Pomeroy, Viola
Prussell, Queenie
Perry, Elsie
Partington, Kate
Parker, Rose
Robson, Mrs. Stuart
Rossiter, Mrs. Maude
Ripley, Lou
Russell, Isabella
Roberts, Mrs. Theodore
Reynolds, Mrs. W. A.
Rowan, Lansing
Ruskin, Helen
Reynolds, Carrie M.
Rowan, Linda
Rechelle, Lizzie
Stoddard, Virginia
Shutter, Miss G. H.
Sealy, Helena
Starr, Ada
Starr, Reah
Story, Anna W.
Singer, Marion
Shevrer, Mae
Smith, Edith M.
Silvester, Annie
Segelin, Angela
Shermore, May
St. Tell, Annie
Scott, Helen
Sandry, Ada
Sanger, M. A.
Stanoish, May C.
Snyder, Lenore
Sennett, Mrs. Ed win
Selbie, Eva
Stone, Florence
Shalders, Jose
Sinclair, Edith
Shultz, Lena
Sprague, Estella
Tack, Alice
Thomas, May
Trayer, Marion P.
Taylor, May
Thornton, Dorothy
Taylor, Lucy
Ushner, Dora
Ulmer, Lizzie May
Vaudis Sisters' co.
Van Etta, Ada
Verno, Anita
Von Linden, Louise
Williams, Mrs. Burney
Walker, Miss A. E.
Worth, Dottie
Winston, Nadine
Walsh, Mrs. Alice

MEN.

Adrian, Walter G.
Abern, Sargent
Anderson, Pop
Abern, Milton
Prannigan, J. M.
Biss, J. A.
Burnham, Chas.
Butler, Chas.
Bolland, A. W.
Bassett, C. H.
Benedict, Alden
Byron, Oliver D.
Brennan, John E.
Barrington, C. B.
Burton, W. W.
Bickwell, Ralph
Bartell, Wm.
Barker, Prof. H. S.
Beyer, Willis E.
Batcheller, W. H.
Callahan, Ed
Cummings, Tony
Collins, Philip E.
Cunningham, W. Custer
Coulter, Frazer
Colfax, Frank
Cammayer, J.
Craig, Chas.
Cowles, Chas.
Clark, E. F.
Corbett, H. R.
Carpenter, A. B.
Collier, Edmund
Canfield, W. H.
Cotten, Ben
Cody, Ed C.
Ciechess, J.
Charters, Chas.
Craven, Sydney
Capp, R.
Carter, Herbert J.
Carl, Leslie W.
Cascedo, J. A.
Cameron, Alex.
Cusack, Jos.
Ditmar Bros.
De Leon, Frank
De Silke, Victor M.
Drew, Sidney
Davis, Leslie
Drury, Edmund
Davis, Frank A.
Dishon, Frank
Duline, Chas.
Dunne, John W.
Davis, Merrith
Delmore, Ralph
De Vonde, Chester
Davis, James
Driscole, Harry
Dazey, C. T.
Davies, E. C.
Deming, M. J.
De Armond, Robt.
Duon, Walter
Dupree, Frank
De Forest, Billy
Eisenbm, Chas.
Engelhardt, F. J.
Ellis, Arthie
Evans, Wm. A.
Fenton, John
Favor, Edward M.
Ferry, Edwin
Fitzgerald, W. H.
Fisher, P. D.
Fox, Franklin W.
Fenwick, Harry W.
Frawley, T. D.
Fitch, James
Fountain, Robt.
Flynn, P. H.
Fraser, John A.
Gibney, Gordon L.
Glassford, Walter
Golden, Richard
Gilfillian, Ross
Gould, Raymond
Glover, W. H.
Grattar, Mr.
Groeskwith, A.
Garland, Joseph
Giroux, E. V.
Grapewin, Chas.
Gilmaine, Garvin
Grau, Robt.
Granville, Homer
Greer, Julian
Haworth, Joseph
Hang, Martin
Hampton, Allen A.
Hatch, W. R.
Harkins, W. H.
Howard, Arthur
Hanna, Wm.
Holland, Geo.
Harkins, W. S.
Harland, Robt.
Henderson, Wallace
Herbert, Victor
Hodgman, T.
Hasbrouck, G. F.
Holback, Mr.
Hilliard, Robt.
Halleck, Chas.
Henley, E. J.
Hicks, L. P.
Henderson, W. F.
Halback, Augustus
Handley, J. M.
Haystead, Chas. H.
Harlem, Tracy
Haskins, E. J.
Hanford, Chas. B.
Heywood, William
Hawk, Harry
Hennequin, Alfred
Hart, F. A.
Holloway, James G.
Holmes, Raymond
Irison, Frank O.
Irving, Phil H.
Joce, R. J.
Johnson and Arthur
Jonhson School of Acting
Jerome, Elmer
Jerome, Edwin
Kling, L. N.
Kidder, D. P.
Key, J. Barton
Kennedy, J. W.
Kirsch, Wm.
Keeler, Harry
Knoblanch, Lea
Kerkhoff, Ivan
Leivan, Harry R.
Lonergan, Lester
Leslie, Harry J.
Lane, Frank W.
Leroyle, H.
Langley, F. C.
Lane, Jos.
Le Roy, Louis
Loftus, Walter
Leopoldt, E. A.
Losee, F. B.
Lennox, Harry
Leslie, Alfred
Larocco, L.
Landers, Frank
Leiberman, Sol
Leffingwell, Myron
Lester, Daniel
Lykens, Wm. L.
Lyster, Fred
Love, Val E.
Murphy, Tim
Moore, Frank
McAlister, R. E.
Marston, L.
Manning, Ambrose
Murphy, Mark
Mackay, Andy
Mills, Harry
Mgr. Andrews Opera Co.
Massy, Frank E.
McAuslie, J. A.
Mahoney, J. A.
Moore, Raymond
Mgr. Bob Huntings Circus
Mgr. Leon W. Washburn Circus
Mgr. Austin Sisters Big Show
Miller, H. B.
Moore, James L.
Murray, David M.
Menitze, Paul
Matthews, Leslie
Mgr. Leslie Opera co.
Murphy, Geo. C.
Mulholland, John
Manley, Ed.
Murray, Frank E.
Murphy, Joseph
Moseley, Fred.
Morrison, Edward
McDowell, Edward N.
Nicholson, Jack H. E.
Norman, O. L.
Nakagana, Mr. K.
Norton, Merle
Nichols, M. Edward
Norris, Henry
Ogden, W. R.
Owen, Roy B.
O'Brien, Smith
Patterson Bros.
Poole, Fred
Phillips, Edwin R.
Peck, Leslie
Penniman, Walter
Pratt, L. M. S.
Prior, John
Paul, W. M.
Pottle, Wm.
Poor, Chas. B.
Parker, Charley
Peiper, Teddy
Patterson, Edwin
Porter, E. H.
Rochester, W. F.
Rosenthal, J. R.
Reed, Daniel
Rosenthal, J. J.
Reynolds, W. H.
Reynolds, W. A.
Rossman, T. M.
Royle, A. Milton
Roberts, Hon C. W.
Reilly, Jas. A.
Roth, Nat
Rahmean, J. L.
Raymond, Dean
Shields, Wren
Shaw, E. D.
Storm, H. W.
Stanley, Burton
Stg. Mgr. Leslie Opera co.
Spencer, L. K.
Stern, Ben
Smiles, F. F.
Simonds, Jack
Smith, Chas. E.
Stevens, A. E.
Sanford, Lyster
Smith, John P.
Slaughter, Thos.
Smith, Stafford
Salisbury, Chas. P.
Seldon, D. C.
Sinclair, R.
Siegrist, D. W.
Short and Edward
Sherwood, Wm. H.
Stetson, Walter
Snow, Ross C.
Somers, Vernon
Stg. Mgr. Joshua Simpkins co.
Stg. Mgr. Dorothy co.
Smith, Bill Brown
Sousa, Professor
Stephens, E.
Silver, Mr.
Troy, T. G.
Thompson, Robt. F.
Tuthill, Ben
Thatcher, Geo.
Turner, George
Tuthill, Henry
Tallman, Geo. L.
Thornton, J. R.
Trautman, Ed.
Taylor, Jay C.
Vance, Elmer
Whyte, Tom
Wiles, W. D.
Weis, Phil
Witt, J.
Williams, Frank
Warren, Fred
Wood, N. S.
Wheeler, C. B.
Warde, Frederick
Warde, N. G.
Woodward, Mat
Woodall, Walter B.
Walters, Geo. W.
Whish, Maurice
Willey, Geo. H.
Williams, Irving
Wilbur, Mr.
Williams, Jack
Woodall, Walter B.
Walters, Geo. W.
Warren, E. A.
Williams, Lawrence
Young, Cyril
Yorke, Gustave
Zazelie, Chas.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ANDREW MACK (D. W. Truss and Co., mgrs.): New York city April 20-25.

ALABAMA (Clement Bainbridge, mgr.): Kingston, N. Y., April 22, Albany 23, 24, Troy 25.

AMY LEE AND FRANK DOANE: Winnipeg, Man., April 21, Grafton, N. D., 22, Grand Forks 23, Crookston, Minn., 24, Fergus Falls 25, Wahpeton, N. D., 27, Fargo 28, Jamestown 29, Bismark 30, Dickinson May 1, Miles City, Mont., 2, Billings 4, Livingston 5, Bozeman 6, Green Falls 7, 8, Helena 9.

A BAGGAGE CHECK (W. S. Butterfield, mgr.): Buffalo, N. Y., April 20-25.

A BREEZY TIME (Fitz and Webster): Champaign Ill., April 21, Clinton 22, Lincoln 23, Pontiac 24, Ottawa 25, La Salle 26, Pekin 27, Havana 28 Jacksonville 29, Beardstown 30 Rushville May 1, Macomb 2, Davenport, Ia., 3, Moline, Ill., 4, Galesburg 5, Princeton 6, Streator 7, Joliet 8, Fullman 9, So. Chicago 10.

ADA REHAN (Augustin Daly, mgr.): Boston, Mass., April 13-25.

A. Y. PEARSON'S STOCK CO. (Lou Ducios, mgr.): Kansas City, Mo., March 22-May 3.

ANDERSON THEATRE: Elkhart, Ind., April 20-25.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Chicago, Ill., April 20-25.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Chicago, Ill., March 23-April 25.

ALVIN JOSLYN: Scranton, Pa., April 22, Philadelphia 27-May 2.

A THOROUGHBRED (George Louden, mgr.): Phillipsburg, Pa., April 21, Bellefonte 22, Tyrone 23, Altoona 24, Lewiston, 25, Lewisburg 27, Danville 28.

ANNA E. DAVIS (Watson and Price, mgrs.): Fort Madison, Ia., April 20-25, Burlington 27 May 2.

A TURKISH BATH (E. H. Macoy, mgr.): Troy, O., April 21, Urbana 22, Marysville 23, Mechanicsburg 24, Springfield 25, Xenia 27, Washington 28, Circleville 29, Lancaster 30, Jackson May 1, Wellston 2, Chillicothe 4, Portsmouth 5, Ironton 6, Gallipolis 7, Pomeroy 8, Marietta 9.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

ADALINE MARDEN: Quincy, Ill., April 20-25.

COUNTY FAIR: Buffalo, N. Y., April 20-25.

CARRIE LAMONT: Chicago, Ill., April 20-25.

BUNCH OF KEYS (Gus Bothner, mgr.): Exeter, N. H., April 21, Biddeford, Me., 22, Portland 23, Lewiston 25.

BACON STOCK: Portland, Ore., Jan. 27—indefinite.

COON HOLLOW: New York city April 20-25.

CARRIE LOUIS (Edwin De Coursey, mgr.): Scranton, Pa., April 20-25.

CECIL SPOONER (B. S. Spooner, mgr.): Gloversville, N. Y., April 20-25.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Boston, Mass., April 20-25.

CONROY AND FOX (William L. Malley, mgr.): Troy, N. Y., April 21, Oneonta 23, Elmira 24, Corning 25, Wellsboro, Pa., 27, Shenandoah 29, Mahanoy City 30.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Ashland, Wis., April 21, Eau Claire 22, Chippewa Falls 23, Stevens Point 24, Oshkosh 25, Milwaukee, 26-29, Toronto, Ont., May 4-9.

COUNTRY CIRCUS: Woonsocket, R. I., April 21, Norwich, Ct., 22, New London 23, Bridgeport 24, South Norwalk, 25.

CLAY CLEMENT (Joseph Adelman, mgr.): Springfield, Mo., April 22, Chicago, Ill., 27-May 2, Omaha, Neb., 4-6.

CHASE-LISTER: Council Bluffs, Ia., April 20-25.

CORSE PAYTON (David J. Ramage, mgr.): Fall River, Mass., April 20-25, Lawrence 27-May 2, Salem 4-9.

CRESTON CLARKE (James A. Taylor, mgr.): Philadelphia, Pa., March 17—indefinite.

CHIMMIE FADDEN (Charles H. Hopper): New York city Jan. 13—indefinite.

CLIFTON COMPANY: Rome, N. Y., April 20-25, Amsterdam 27-May 2, Gloversville 4-9.

CITY OF PLEASURE: Boston, Mass., April 20-25.

DAN A. KELLY: St. Louis, Mo., April 21-25.

DAN MCCARTHY: Chicago, Ill., April 20-May 2, St. Louis, Mo., 4-9.

DOWN IN DIXIE: Rochester, N. Y., April 21-22, Syracuse, 23-25.

DE HAVEN COMEDY (Eugene Rook, mgr.): Akron, O., April 20-25, Canton 27-May 2, Salem 11-16.

DONNELLY AND GIRARD (Albert and Riddle, mgrs.): Providence, R. I., April 20-25, Manchester, N. H., 27, Haverhill, Mass., 28, Salem 29, Lynn 30, Lowell May 2, Newport, R. I., 4, River Point 5, Woonsocket 8, Meriden, Conn., 7, New Britain 8, Hartford 9.

DERBY WINNER: (A. H. Spink, mgr.): Indianapolis, Ind., April 20-25, St. Louis, Mo., 27-May 2, Kansas City 3-9.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Zanesville, O., April 22.

DIAMOND BREAKER: New York city April 20-25.

DALY AND NORMAN: Marseilles, Ill., April 20-25.

ELEONORA DUSE: Brooklyn, N. Y., April 25.

EDWARD HARRIGAN: Jersey City, N. J., April 20-25.

ETHEL TUCKER (H. P. Meldon, mgr.): Hamilton, Can., April 21, 22.

EDDIE FOY (William A. Brady, mgr.): Denver, Col., April 20-25.

ENID MAYO (H. B. Farrell, mgr.): Southbridge, Mass., April 21, 22, Fitchburg 27-May 2.

ELDON'S COMEDIANS: Logansport, Ind., April 20-25, Peru 27-May 2.

E. H. SOTHERN (Daniel Frohman, mgr.): Cleveland, O., April 20-25.

EFFIE ELLSLER: Grand Rapids, Mich., April 24, Philadelphia, Pa., May 4-9.

EMPIRE THEATRE (Frohman's): New York city Feb. 3—indefinite.

8 BELLS (John F. Byrne, mgr.): Corry, Pa., April 21, Jamestown, N. Y., 22, Warren, Pa., 23, Bradford, 24, Olean, N. Y., 25, Rochester 27-29.

EMMA WARREN: Americus, Ga., April 20-25.

EVELYN GORDON (W. G. Collinge, mgr.): Marquette, Mich., April 20-25, Ashland, Wis., 27-May 2.

FAST MAIL (Northern; Martin Golden, mgr.): Ludington, Mich., April 21, Manistee 22, Traverse City 23, Petosky 24, Cheboygan 25, Sault Ste. Marie 27, Marquette 28, Ishpeming 29, Escanaba 30, Iron Mountain May 1, Menominee 2, Marinette, Wis., 4, Oconto 5, Green Bay 6, Appleton 7, Fond du Lac 8, Scheboygan 9.

FAST MAIL (Southern; John B. Hogan, mgr.): Cairo, Ill., April 21, Murphysboro 22, Anna 23, Waterloo 24, Belleville 25.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FRIENDS AND MEXICO (Arthur C. Aiston, mgr.): Santa Barbara, Cal., April 21, 22, Bakersfield 24, Visalia 25, San Jose 27, 28, Santa Cruz 29, Oakland 30, May 1, Santa Rosa 4, Stockton 5, 6, Sacramento 7, 8, Marysville 9.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Aspen, Col., April 21, Leadville 22, Salida 23, Colorado Springs 24, Pueblo 25, Denver 27-May 2.

FLORA STANIFORD (J. G. Glasgow, mgr.): Lockhaven, Pa., April 20-25, Phillipsburg 27-May 2, Clearfield 4-9.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Hoboken, N. J., April 21, 22, Asbury Park 23, Plainfield 24, Trenton 25, Elizabeth 27, Orange 28, Easton, Pa., 29, Bethlehem 30, Chester May 2.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa., March 31—indefinite.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Detroit, Mich., April 19-25, Pittsburg, Pa., 27-May 2, Buffalo, N. Y., 4-9.

GEORGE W. MONROE: Philadelphia, Pa., April 20-25.

GAY PARISIANS (Charles Frohman, mgr): Lynn, Mass., April 21.

GOLDEN WEST: Stockton, Cal., April 20-25.

GREAT NORTHWEST: Newark, N. J., April 20-25.

GIRL WANTED (Davis and Keogh, managers): Manchester, Mass., April 21, Lowell 22, Amesbury 23, Attleboro 24, Lawrence 25.

HARPER-DERRICK: Martin, Tenn., April 20-25.

HORACE VINTON: Pittsburg, Pa., April 20-25.

HEART OF MARYLAND (Max Bleiman and Co., mgrs.): New York city Oct. 12—indefinite.

HENRY IRVING: Boston, Mass., April 20-25, Providence, R. I., 27-29, Springfield, Mass., 30, Hartford, Conn., May 1, New Haven 2.

HUMAN HEARTS (Wilson S. Ross, mgr.): Cincinnati, O., April 20-25, Cleveland, 27-May 2, Warren 5, Youngstown 6, Rochester, N. Y., 7, 8.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Cincinnati, O., April 20-25.

HERRMANN THE GREAT: Toledo, O., April 21, Cleveland 23, 24, New York city 27-May 9.

HARRIS COMEDY: Fitchburg, Mass., April 20-25.

HOLDEN COMEDY: Decatur, Ill., April 20-25.

HIS ABSENT BOY: New York City, April 6—indefinite.

HAMILTON PLAYERS (T. C. Hamilton, mgr.): Whitehall, N. Y., April 21, 22.

HUMANITY (William A. Brady, mgr.): New York city March 30—indefinite.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Grand Rapids, Mich., April 20-25.

IDA VAN CORTLAND (J. M. Hyde, mgr.): Dayton, O., April 20-25, Detroit, Mich., 27-May 2.

ION CARROLL'S PLAYERS: Mannington, W. Va., April 20-25.

INGRAHAM AND WALL: Racine, Wis., April 19-25.

IDEAL COMEDY: Marblehead, Mass., April 20-25.

IRENE TAYLOR: Harrisburg, Pa., April 20-25.

IOLA POMEROY: Middletown, Conn., April 23-25.

JOSEPH JEFFERSON: Philadelphia, Pa., April 20-25.

JAMES O'NEILL (W. F. Conner, mgr.): Spokane, Wash., April 21.

JOSEPH H. SLATER: Deep River, Conn., April 20-25.

JEAN REYNOLDS: Waukegan, Ill., April 27-May 2, Racine, Wis., 4-9.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Philadelphia, Pa., April 20-25.

JAMES J. CORBETT (W. A. Brady, mgr.): Chicago, Ill., April 20-25.

JOHN DREW (Charles Frohman, mgr.): Chicago, Ill., April 20—indefinite.

JOHN J. BURKE (Edwin P. Hilton, mgr.): Milwaukee, Wis., April 19-25, St. Paul, Minn., 26-May 2, Minneapolis 3-9.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Pittsburg, Pa., April 20-25.

J. K. EMMET: Philadelphia, Pa., April 20-25.

JOHN HARE (Clarence Fleming, mgr.): New York city April 20-May 2.

JOHN GRIFFITH (Church and St. John, mgrs.): Helena, Mont., April 21, Anaconda 22, Butte 23-25, Great Falls 27, 28 Marysville 29, Phillipsburg 30, Hamilton May 1, Missoula 2.

JOHN STAPLETON (Gustave Frohman, mgr.): Minneapolis, Minn., April 27-May 2.

KITTIE RHOADES: Ironton, O., April 20-25.

KATE CLAXTON: Hartford, Conn., April 22.

KENNEDY'S PLAYERS: Bradford, Pa., April 20-25.

KELLAR (Dudley McAdow, mgr.): Buffalo, N. Y., April 20-25.

KATIE PUTNAM (W. O. Wheeler, mgr.): Omaha, Neb., April 21, 22, St. Joseph, Mo., 23, Topeka, Kans., 24, 25, Kansas City, Mo., 26 May 2, Chicago, Ill., 3-9.

LAND OF THE MIDNIGHT SUN: Worcester, Mass., April 20-25.

LITTLE PANSEY: Sioux Falls, S. D., April 20-25.

LEWIS MORRISON (E. J. Abram, mgr.): Kansas City, Mo., April 20-25.

LAST STROKE: New York city March 23—indefinite.

LYCEUM THEATRE (Sharpley's): Junction City, Kans., April 20-25.

LAND OF THE LIVING (Kahn and Myers, mgrs.): Rochester, N. Y., April 23-25.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Tiffin, O., April 21, Mansfield 22, Canton 23, Zanesville 24, Springfield 27, Columbus 30, May 1, St. Louis, Mo. 4-9.

LAW OF THE LAND: New York city April 20-25.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city April 20-25.

LITTLE TRIXIE (Fred Robbins, mgr.): Columbus, O., April 21, 22.

M. B. CURTIS: Vicksburg, Miss., April 21, 22, Monroe, La., 23.

MINNIE LESTER (Charles Rosencrans, mgr.): Amsterdam, N. Y., April 20-25, Troy 27-May 2.

MARGARET MATHER: Elmira, N. Y., April 21, Olean 22, Jamestown 23, Erie, Pa., 24, Youngstown, O., 25, Pittsburg, Pa., 27-May 2, Cleveland, O., 4-9.

MARKS BROTHERS: Toronto, Ont., April 13-25.

MCCARTHY'S MISHAPS: Hot Springs, Ark., April 22, Little Rock 23.

MAY PRINGLE: Chillicothe, Mo., April 21, Sedalia 22, Leavenworth, Kans., 23, Lawrence 24, Topeka 25.

MIDNIGHT BELL (Duncan B. Harrison, mgr.): Boston, Mass., April 20-25.

MISS BROWN (No. 1): Philadelphia, Pa., April 20-25, Washington, D. C., 27-May 2, Baltimore, Md., 4-9.

MCKINLEY BROTHERS: Rochester, Pa., April 20-25.

MCKENNA'S FLIRTATION: Washington, D. C., April 20-25.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Kansas City, Mo., April 23-25.

MARIE WAINWRIGHT: St. Louis, Mo., April 20-25.

MIDNIGHT SPECIAL: Wheeling, W. Va., April 21, 22, Columbus, O., 23-25, Dayton 27-29, Indianapolis, Ind., 30-May 2.

MICHAEL STROGOFF: Jersey City, N. J., April 20-25, Brooklyn, N. Y., 27-May 2.

MADAME SANS-GENE (Augustus Pitou, mgr.): Scranton, Pa., April 21, Rochester, N. Y., 24, 25.

MARIE WELLESLEY (Obee and Wilson, mgrs.): Galesburg, Ill., April 19-May 2.

MAY IRWIN (Rich and Harris, mgrs.): New York city March 16—indefinite.

MAUDE HILLMAN (W. G. Snelling, mgr.): Hornellsville, N. Y., April 20-25, Jamestown 27-May 2, Bradford, Pa., 4-9.

MABEL PAIGE (H. E. Elain, mgr.): Bowling Green, Ky., 20-25, Paduch 27-May 2.

NAT C. GOODWIN (George J. Appleton, mgr.): Pittsburg, Pa., April 20-25.

NELLIE MCHENRY (James B. Delcher, mgr.): Kansas City, Mo., April 20-25.

OUTCASTS OF A GREAT CITY (Dan A. Kelly): St. Louis, Mo., April 19-25, Louisville, Ky., 27-May 2, Cincinnati, O., 3-8.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Brooklyn, N. Y., April 20-25.

OUR COUNTRY COUSIN: Nashville, Tenn., April 21.

OLD JED PROUTY (Harold Cox, mgr.): Willimantic, Conn., April 21.

ON ERIN'S SHORES (Mincher and Samuels, mgrs.): Reading, Pa., April 21, Lancaster 22, Pittston 23, Towanda 24, Scranton 25, Brooklyn, N. Y., 27-May 2, Jersey City, N. J., 4-9.

OLGA NETHERSOLE (Charles Frohman, mgr.): Pittsburg, Pa., April 20-25.

PECK'S BAD BOY: Albany, N. Y., April 21, 22.

PARADISE ALLEY (Hamilton and Meyers, mgrs.): St. Louis, Mo., April 19-25, Cincinnati, O., 26-May 2, Pittsburg, Pa., 4-9.

ROSE COGHLAN: Brooklyn, N. Y., April 20-25.

ROBERT MANTELL (D. A. Bonta, mgr.): Chicago, Ill., April 12-25, Omaha, Neb., 26-29, Lincoln 30, St. Joseph, Mo., May 1, 2, Kansas City 3-9.

ROBERT HILLIARD (W. G. Smyth, mgr.): Hartford, Conn., April 21, Bridgeport 22, New Haven 23, Meriden 24, Middletown 25, New Britain 27, Waterbury 28, Holyoke, Mass., 29, Pittsfield 30.

ROLAND REED (E. B. Jack, mgr.): San Francisco, Cal., April 20-May 2, Oakland 4, Sacramento 5, Portland, Ore., 7-9.

ROBERT SHERMAN: Bowling Green, Mo., April 20-25.

RAILROAD TICKET: Ellensburg, Wash., April 21, Pendleton, Ore., 22, Walla Walla, Wash., 23, Spokane 24, Hamilton, Mont., 25, Missoula 27, Helena 28, Marysville 29, Anaconda 30, Butte May 1, 2, Bozeman 4, Billings 5, Miles city 6, Glendive 7, Mandan, N. D., 8, Fargo 9.

RUBY LAFAYETTE: Cleburn, Tex., April 20-25, Morgan 27-29, Whitney 30-May 1, Itasca 2-4.

ROBERT DOWNING: Washington, D. C., April 20-25.

RICHARD MANSFIELD: San Francisco, Cal., April 20-May 2.

RHEA (Rich and Mauder, mgrs.): St. Paul, Minn., April 23-25.

RUBE STACY: Perth Amboy, N. J., April 21, Bordentown 22 Burlington 23, Mt. Holly 24, Belvidere 25.

SELMA HERMAN (Sidney R. Ellis, mgr.): Toledo, O., April 20-25.

SOWING THE WIND: Joliet, Ill., April 21, Springfield 22, Bloomington 23 Lafayette, Ind., 24, Terre Haute 25.

SPAN OF LIFE (William Calder, mgr.): Brooklyn, N. Y., April 20-25.

SIDE TRACKED (Edmund's): Plymouth, Ind., April 21, Fort Wayne 22, 23.

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): New York city April 20-25.

SACKETT-PORTER: Toledo, O., April 20-May 2.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Syracuse, N. Y., April 21, Utica 22, Albany 23, Poughkeepsie 24, Newburg 25.

STUART ROBSON (W. R. Hayden, mgr.): St. Paul, Minn., April 21, 22.

SHORE ACRES (William B. Gross, mgr.): Dubuque, Ia., April 21, Freeport, Ill., 22, La Salle 23, Joliet 24, Kankakee 25, Valparaiso, Ind., 27, La Porte, 28, Fort Wayne 29, St. Marys, O., 30, Piqua May 1, Urbana 2, Kenton 4, Findlay 5, Fostoria 6, Tiffin 7, Fremont 8, Sandusky 9.

SOUTHERN-PRICE: Sharpsville, Pa., April 20-25, West Middlesex 27-May 2.

SAWTELLE DRAMATIC: Derby, Conn., April 20-25; River Point 27-May 2, New London, Conn., 4-6, Westerley, R. I., 7-9.

SOUTH BEFORE THE WAR: Chicago, Ill., April 12-25, Minneapolis Minn., 26-May 2, St. Paul 4-9.

THOMAS Q. SEABROOKE: New York city, April 20-25.

THOROUGHBRED (Charles Frohman, mgr.): New York city, April 13—indefinite.

TAMMANY TIGER (Jacob Litt, mgr.): Brooklyn, E. D., N. Y., April 20-25.

THE KODAK (Ferd Noss, mgr.): Philadelphia, Pa., April 20-25, Scranton 27-29, Binghamton, N. Y., 30-May 2.

THOMAS KERNE (S. F. Kingston, mgr.): Chicago, Ill., April 20-May 2, Ft. Wayne, Ind., 4, Toledo, O., 5, 6, Cleveland 7-9.

THE OLD HOMESTEAD: Portsmouth, O., April 21, Chillicothe 22, Washington C. H. 23, Circleville 24, Lancaster 25, Mt. Vernon 27, Kent 28, Ravenna 29, Corry 30.

TRIP TO CHINATOWN (No. 1): Hartford, Conn., April 22.

THE TORNADO (Southern; J. H. Huntley, mgr.): Manitowoc, Wis., April 21, Racine 22, Waukegan, Ill., 23, Dundee 24, Belvidere 25.

TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.

THE DAZZLER: Albany, N. Y., April 25.

TWO ESCUTCHEONS: Washington, D. C., April 20-25.

TWO OLD CRONIES: Ft. Wayne, Ind., April 20-25.

THE GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Harlem, N. Y., April 20-25, Philadelphia, Pa., 27-May 2.

THE SPORTING DUCHESS: Brooklyn, N. Y., April 13-25, Boston, Mass., 27-May 23.

TRILBY (No. 1; A. M. Palmer, mgr.): Harlem, N. Y., April 20-25.

TOO MUCH JOHNSON (Charles Frohman, mgr.): Philadelphia, Pa., April 6-May 2.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Haverhill, Mass., April 21, Dover, N. H., 22, Exeter 23, Portland, Me., 24, 25, Bangor 27, 28, Augusta 29, Bath 30, Portsmouth, N. H., May 1, Salem, Mass., 2, Lynn 4, Chelsea 5, Waltham 6, Brockton 7, Worcester 8, 9.

THE IDEALS (Himmelein's): Easton, Pa., April 20-25, Trenton, N. J., 27-May 2.

TROLLEY PARTY (Weber and Fields, mgrs.): Baltimore, Md., April 20-25, Philadelphia, Pa., 27-May 2.

THOMAS E. SHEA: Atlantic City, N. J., April 20-25.

TRILBY (Eastern; W. A. Brady, mgr.): Altoona, Pa., April 21, Harrisburg 22, Shamokin 25, Mt. Carmel 27, Mahanoy City 28, York 29, Lancaster 30, Atlantic City, N. J., May 1, 2.

TRIP TO CHINATOWN (No. 2): Hilladale, Mich., April 21, Adrian 22, Ann Arbor 23, Pontiac 24, Flint 25.

TRILBY (Southern; W. A. Brady, mgr.): Baltimore, Md., April 20-25.

TWO JOHNS: Soldiers' Home, O., April 21, Miamisburg 22, Lebanon 23, Connellsville, Ind., 24, Rushville 25, Louisville, Ky., 27-May 2.

UNCLE TOM'S CABIN (Salter and Martin, mgrs.): Paris, Mo., April 21, Moberly 22, Columbia 23, Mexico 24, Chicago, Ill., 25-May 2.

VILLAGE POSTMASTER: New York city, April 13—indefinite.

VINCENT-STREETER: Lansing, Mich., April 20-25.

WARD AND VOKES: Baltimore, Md., April 20-25.

WALKER WHITESIDE: Fredonia, N. Y., April 21, Bradford, Pa., 22, Elmira, N. Y., 23, Scranton, Pa., 24.

WEAVER KOMEDY (W. H. Weaver, mgr.): Kearney, Neb., April 20-25.

WAITE COMEDY (Western; D. H. Woods, mgr.): Elizabeth, N. J., April 20-25.

WILLIAM C. ANDREWS: (My Wife's Friend; Ralph Howard, mgr.): Greensburg, Ind., April 21, Greencastle 22, Marion 23, Montpelier 24, Dunkirk 25, Chicago, Ill., 26-May 2.

WAITE COMEDY (Eastern; N. C. Bradley, mgr.): Peekskill, N. Y., April 20-25, Poughkeepsie 27-May 9.

WIFE FOR WIFE: Mt. Carmel, Pa., April 21, 22.

WILLIAM BARRY: Bucyrus, O., April 21, Lima 22, Toledo 23-25, Chicago, Ill., 27-May 2.

WAR OF WEALTH (Jacob Litt, mgr.): Brooklyn, N. Y., April 20-25.

W. H. CRANE (Joseph Brooks, mgr.): Binghamton, N. Y., April 20-25, Elmira 27-May 2.

WRIGHT HUNTINGTON STOCK (Branch O'Brien, mgr.): Binghamton, N. Y., April 20-25, Elmira 27-May 2, Warren, Pa., 4-9.

WICKLOW POSTMAN: West Superior, Wis., April 21, Duluth, Minn., 22, 23, Ashland, Wis., 24, Stillwater, Minn., 25, Hastings 27, Red Wing 28, Chippewa Falls, Wis., 29, Eau Claire 30, Winona, Minn., May 1, St. Paul 3-6.

WHITE SLAVE (Robert and John Campbell, mgrs.): Newark, N. J., April 20-25.

WORLD AGAINST HER (Agnes Wallace Villa): Rochester, N. Y., April 20-25.

OPERA AND EXTRAVAGANZA.

AN ARTIST'S MODEL: St. Louis, Mo., April 20-25.

BOSTONIANS (Barnabee and MacDonald, props.; Frank Perley, mgr.): Syracuse, N. Y., April 21, 22, Albany 25.

CARLETON OPERA: Los Angeles, Cal., April 6-25.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CAMILLE D'ARVILLE: Philadelphia, Pa., April 27-May 2.

DELLA FOX (Nat Roth, mgr.): Schenectady, N. Y., April 21, Albany 22, Troy 23, Springfield, Mass., 24, New Haven, Conn., 25, Brooklyn, N. Y., 27-May 2, Philadelphia, Pa., 4-9.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Cleveland, O., April 20-25, Toledo 27-May 2, Detroit, Mich., 4-9.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city April 20-25.

EXCELSIOR, JR., (E. E. Rice, mgr.): Washington, D. C., April 20-25.

ELLEN BEACH YAW: Peterboro, Ont., April 21, Kingston 22, Ottawa 23.

FRANCIS WILSON (A. H. Canby, mgr.): Detroit, Mich., April 21, Toronto, Ont., 23-25.

FRANK DANIELS (La Shelle and Clark, mgrs.): Boston, Mass., April 13-May 2.

FENCING MASTER: Kansas City, Mo., April 20-25.

1492 (E. E. Rice, mgr.): Brooklyn, N. Y., April 20-25.

GONZALEZ COMIC OPERA (Frank V. French, mgr): Indianapolis, Ind., April 20-25, Cincinnati, O., 26-May 2.

GRAND OPERA: New York city April 13-25.

INNES' BAND: Toronto, Ont., April 21, Hamilton 22.

KIMBALL OPERA: Chicago, Ill., April 20-25.

LITTLE CHRISTOPHER: Cincinnati, O., April 20-25, Boston, Mass., 27-May 2, Philadelphia, Pa., 4-9.

LADY SLAVEY: New York city—indefinite.

LILLIAN RUSSELL: Brooklyn, E. D., N. Y., April 20-25.

MERRY WORLD (Clair M. Patee, mgr.): Dayton, O., April 21, Springfield 22, Newark 23, Urbana 24, Piqua 25.

MISS PHILADELPHIA (Tyler and Askins, mgrs.): Philadelphia, Pa., April 20-25.

ROB ROY (F. C. Whitney, mgr.): Montreal, Can., April 20-25.

ROYAL HAWAIIAN BAND: Chicago, Ill., April 11-May 2.

SOUSA'S BAND (D. Blakely, mgr.): Hartford, Conn., April 24, Springfield, Mass., 25, Boston 26, 27, Lynn 28, Manchester, N. H., 29, Haverhill, Mass., 30, Lowell May 1, Worcester 2, Boston 3, Lawrence 4, Salem 5, Lewiston, Me., 6, Bangor 7, Rockland 8, Portland 9.

SINBAD: Seattle, Wash., April 21.

SUPERBA (HANLON'S): Providence, R. I., April 20-25.

TOMPKINS' BLACKCROOK (U. D. Newell, bus. mgr.): New Bedford, Mass., April 21, Lawrence 24, Lynn 25, Worcester May 1, North Hampton 2, Portland, Me., 4, 5, Lewiston 6, Augusta 7, Bangor 8.

TWELVE TEMPTATIONS: Chicago, Ill., April 19-25.

TAVARY OPERA: Des Moines, Ia., April 21, 22, Burlington 24.

TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Burlington, Ia., April 21, Cedar Rapids 22, Dubuque 23, Clinton 24, Rockford, Ill., 25, Chicago 27-May 2.

MINSTRELS.

BEACH AND BOWERS: Streator, Ill., April 24, La Salle 27.

DARKEST AMERICA (Will A. Junker, mgr.): Kingston, Can., April 21, Gananoque 22, Brockville 23, Ogdensburg, N. Y., 24, Cornwall, Ont., 25, Montreal, P. Q., 27-May 2.

HI HENRY'S MINSTRELS: Owatonna, Minn., April 21, Mankato 22, Waseca 23, Winona 24, La Crosse, Wis., 25.

MAHARA'S COLORED: Denver, Col., April 20-25.

VAUDEVILLE.

BULL FIGHTER (Sam T. Jack, mgr.): New York city April 20-25.

BOB FITZSIMMONS: Cincinnati, O., April 20-25.

CAMANS: Paterson, N. J., April 21, 22.

CITY CLUB: New York city April 20-25.

CLARKS VAUDEVILLE SENSATION: Middletown, Conn., April 21.

EDW. HOLIPETER: Kankakee, Ill., April 23, 24.

FRENCH FOLLY: Albany, N. Y., April 20-25.

FLYNN AND SHERIDAN'S BIG SENSATION: Boston, Mass., April 20-25, New York city 27-May 2.

FIELD AND HANSON'S DRAWING CARDS: Baltimore, Md., April 20-25.

GUS HILL'S NOVELTIES: Minneapolis, Minn., April 20-25, St. Paul 27-May 2, Chicago, Ill., 4-9.

GOLDEN CROOK: Philadelphia, Pa., April 6—indefinite.

HARRY MORRIS' TWENTIETH CENTURY MAIDS: Washington, D. C., April 20-25.

HARRY MORRIS' ENTERTAINERS: Syracuse, N. Y., April 21, 22, Binghamton 23-25, New York 27-May 2, Boston, Mass., 4-9.

IRWIN BROTHERS: Cincinnati, O., April 20-25.

JOHN W. ISHAM'S OCTOROONS: New York city April 20-25.

HOWORTH'S: Carrollton, O., April 21, Moundsville, W. Va., 23, Fairmont 25.

LONDON GAIETY GIRLS (John A. Flynn, mgr.): Detroit, Mich., April 20-25, New York city 27-May 2, Washington, D. C., 4-9.

LA LOIE FULLER: Boston, Mass., April 20-25, New York city 30.

LYNCH'S SPECIALTY: Freeland, Pa., April 21, Girardsville 22.

LONDON SPORTS: Philadelphia, Pa., April 20-25.

LONDON BELLES: New York city April 20-25, Baltimore, Md., 27-May 2.

NEW YORK STARS (Gus Hill, mgr.): Providence, R. I., April 20-25, Boston, Mass., 27-May 9.

NIGHT OWLS: Baltimore, Md., April 20-25, Buffalo, N. Y., 27-May 2, Brooklyn 4-9.

NASHVILLE STUDENTS: Tekamah, Neb., April 22, Norfolk 29.

RENTZ AND SANTLEY BURLESQUE: Newark, N. J., April 20-25.

ROSE HILL: Brooklyn, N. Y., April 20-25.

REILLY AND WOODS: St. Louis, Mo., April 20-25.

ROSE COLEMAN'S BURLESQUE: Paterson, N. J., April 20-25.

TONY PASTOR: Philadelphia, Pa., April 20-25.

WEBER'S OLYMPIA: Buffalo, N. Y., April 20-25.

WASHBURN SISTERS: Brooklyn, E. D., N. Y., April 20-25.

WATSON SISTERS: Cleveland, O., April 20-25.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Hanford, Cal., April 21, Fresno 24, 25, San Francisco 27-May 10.

BARNUM AND BAILEY CIRCUS: New York city April 2-25, Brooklyn 27-May 2.

COOPER'S CIRCUS: New Orleans, La., Feb. 24—indefinite.

COYLE'S MUSEUM: Birmingham, Ala., April 20-25.

E. M. DAY (hypnotist): Shenandoah, Pa., April 20-25, Mahanoy City 28-May 2, Bethlehem 4-9.

FRANCIS THE GREAT (E. Robbins, mgr.): Fulton, N. Y., April 21, 22, Homer 23-25.

GREAT SYNDICATE: Denver, Col., April 20-25.

HELMANN, NAPOLEON OF NECROMANCY (G. Pomeroy Robinson, mgr.): Gallipolis, O., April 21, Point Pleasant, W. Va., 22, Portsmouth, O., 23, 24, Ashland, Ky., 25, Hinton, W. Va., 27, Roanoke, Va., 29, Danville May 1, 2.

LA PEARL: Danville, Ill., Feb. 10—indefinite.

LEES, HYPNOTISTS (F. R. Lehman, mgr.): Geneva, N. Y., April 20-25, Syracuse 27-May 2.

WALLACE CIRCUS: St. Joseph, Mo., April 30.

LINSON GRAVES: Kansas City, Mo., April 6—indefinite.

RINGLING BROTHERS: Chicago, Ill., April 11-May 2.

SHADBURNE (HYPNOTIST): Amsterdam, N. Y., April 20-25, Troy 27-May 2.

SMITH GORTON: Minerva, N. Y., April 21, Montezuma 22, 23, Savannah 24, 25.

THE FLINTS (L. J. Meacham, mgr.): Marion, Ind., April 20-25, Chillicothe, O., 27-May 2.

THE SAGES (Hypnotists; Thomas F. Adkin, mgr.): Montreal, Can., April 13-25, Wilkesbarre, Pa., 27-May 2 Reading 4-9.

VERNELO: Dunkirk, N. Y., April 20-25.

MEET EVERY WEDNESDAY AT 8 P. M.
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AN OPEN LETTER

TO THE AMERICAN DRAMATIC PROFESSION.

IN THE FORM OF THE FOLLOWING RECORD.

Is respectfully subscribed by

FRANKLIN H. SARGENT,

Carnegie Lyceum, New York, N. Y.

PART II.

COPY OF INTERROGATORIES.

(2) What in your opinion of the present condition of the actor's art?

(2) What, in your judgment, is to-day most needed for the improvement of the actor's art?

(3) Should there be a special and technical education for the young actor, prior to his or her first professional experience?

DEPOSITIONS OF PLAINTIFF.

(Answers to Question No. 2).

"What, in your judgment, is to-day most needed for the improvement of the actor's art?"

"Some objective point, some goal worth striving for, namely: a national theatre where merit alone entitles one to a position. If we had something of the nature of the Comédie Française where judicious directors take an interest in the development of talent, it would be a spur to the ambition of many who are now simply drifting and trading on the advantages of appearance or, still further, influence that will place them the following season. Such an institution could easily be maintained by subscriptions from our prominent, cultured citizens if evidence be given that it was permanent and advancing with the spirit of other American improvements." FRANK BURBECK.

"General cultivation of the actor as an individual and special cultivation of the individual as an actor; a recognized standard of dramatic art and legislation for the protection of players as a class." E. V. SHERIDAN-FRY.

"Recruiting the ranks of the dramatic profession with young men and women possessing natural dramatic talent, a high order of intelligence, a broad, liberal education, thorough scholastic training in all branches, a high appreciation of and reverence for the actor's art, self-respect, a noble purpose, and above all sincerity and earnestness, without which dramatic art is degraded." CARL A. HASWIN.

"That which is most needed for the improvement of the actor's art is the improvement in the taste of the public which goes to see him. So long as that public rushed in clownish crowds to see 'A Boiled Lobster,' 'A Stick-in-the-Mud,' 'A Brass Flat-iron' and such like entertainments, so long would the professional caterer provide them, and, from a monetary point of view, small blame to him! The public, however, seems to have outgrown its childish love for such dramatic suet-pudding and, grown to man's estate, accepts—nay, demands the meat and drink which the managerial chefs are providing for it. So with the work of the actor himself. When the playgoer begins to see and to show—as he undoubtedly gives evidence of doing—that simplicity or truth are the attributes in a piece of stage work which affects him the most profoundly, instead of the stage effects and elocutionary conventions to which he has been long accustomed, then the latter falsities will be abandoned by the actor, and he will go to 'Nature, the dear old nurse,' for the one great lesson which she alone can teach." COURTENAY THORPE.

"Encouragement of the actor-manager and the elimination of the speculator. The actor-manager views his profession as an art and not as a mere business transaction. He brings the knife to bear upon such ulcerous growths as the woman of unsavory newspaper notoriety, the professional beauty, and the male masher. He is the enemy of faddism, Ibsenism and mysticism. He encourages young ability, for he knows he must have heirs. Less attention on the part of the native dramatists to mere mechanism and more to human nature." WILLIAM OWEN.

"A change in financial conditions which will admit of a general return to stock companies, in the cities, and what I would call 'circuit stocks' playing the smaller towns. The actor could then improve his art. The stock company can be revived most profitably. Mr. George Holland has exemplified that fact in Philadelphia, where he is now in the fifth season of his success. He changes the bill weekly—plays tragedy, the old comedies; everything from Shakespeare to Boucicault. He mounts every play elaborately, and pays better salaries than the average traveling combination. His system has not only developed a number of excellent young actors—artists in temperament and execution—but Mr. Holland has actually educated a paying public. Next, a united effort on the part of the dramatic profession to put its art on a higher plane and to sharply define the line separating the 'show' business from the stage, as we understand it. Let us have more actor-managers—whether they are Irvings or Crummles—and lastly, the actor's art will be improved by more acting and less display of scenic effects—more acting and fewer bill-boards—more acting and less campaigning—as it is now the luckier actors are nomads eight months in the year." MIRON LEFFINGWELL.

"A National College of Art, based upon broad and comprehensive views." THOMAS W. KEENE.

"The opportunity to enact a greater variety of parts, as well as more variety in line of business. A thorough study in carriage of the body, and vocal training." HENRY TALBOT.

"Opportunity for the young people of the profession to learn the fundamental rules of the art. A young man or woman now has absolutely no chance to learn except from observation—the only opportunity now is with the repertoire companies, and here there is a lack of stage management so that the risk is incurred of contracting mannerisms that can never be effaced." EDWARD E. ROSE.

"A better general education. A higher standard of culture than is now requisite for a person to take up the profession." ROBERT WERD.

"The same encouragement by lovers of the beautiful that is given to other arts. Art is exotic and can not live except by care for its own sake, without regard to practical results." WILTON LACKAYE.

"Actor-managers, who will surround themselves with men and women whose endeavors will be to uphold the beauty and dignity of their art." ADELAIDE PRINCE-CLARK.

"The introduction of educational methods in the theatre." MRS. LESLIE CARTER.

"Opportunity and competent *professional* direction." EDGAR L. DAVENPORT.

"Either an endorsed theatre—or the re-establishment of stock companies, under the guidance of managers whose aim should be to measure financial results by artistic progression—to which standard the public could be educated." SHERIDAN BLOCK.

"Intelligent training of mind, soul and body. A severent attitude of aspiration towards absolute artistic truth. A certain conviction as to the mission of the artist. In fact the development of the *artistic consciousness.*" MARY SHAW.

"More brains, more work—a higher regard for what is good and education which fosters the belief that there is such a thing as the actor's art." WALTER CLARK BELLOWS.

"Thorough stage management and artistic surroundings, more attention to detail in every character. The forcing of one-night stand managers (by combination) to keep their theatres clean. A dirty one-night stand theatre is the most demoralizing thing in the world to an actor of refined tastes." FREDERICK CONGER.

"Individuality. The actors of to-day are over stage-managed, until they become mechanical and lacking spontaneity and individuality." ROLAND REED.

"Stock companies and competent stage direction." W. A. SANDS.

"Replies to your second question would, in the case of many whom I have heard speak on this matter, reflect on the managers in such a way that actors don't care to publish an opinion which might make them unpopular with the managers." WILFRED BUCKLAND.

"Some good actor-managers to take up the work where the mercantile-managers have landed it, because they can go no further. It is not only the spectacular—the show part of it—that is required, but Drama in its application to literature. The dramatic art now most needs a short reign of actor managers." MARIE D. SHOTWELL.

"That each man and woman entering the profession should have the physical and intellectual requisites, and given these, that they have a thorough elementary training in the art of impersonation." CUYLER HASTINGS.

"Real actors." HARRY DAVENPORT.

"A little more intelligence on the part of the audience." NEIL BURGESS.

"More work and less play. More thought and less talk. More of the study and less of the street." EFFIE ELLSLER.

"More frequent change of bill, with competent stage direction." FRAZER COULTER.

"(*a*) That an actor himself shall be *sober, earnest* and ambitious. (*b*) That a school for those wishing to enter the profession be established wherein they can have *practical experience*, that is, appear upon the stage under the direction of a good stage manager and before able, impartial critics." GILBERT S. BIXBY.

DEPOSITIONS OF PLAINTIFF.

(Replies to Question No. 3).

"Should there be a special and technical education for the young actor, prior to his or her professional experience?

"Undoubtedly any preliminary education is better than none. Regarding scholars of different schools, you will permit me to say, having had more than an average experience with them, that I find them sadly lacking in the right kind of elementary education. I have seen a girl playing ingenue parts with all the acquirements evidenced of having only studied 'Lady Macbeth.' I beg of you to believe, since you frankly state you have no personal interest in my criticism, that I speak of the 'Schools' in the abstract, as I am fully aware there is a percentage of very admirable actors and actresses who have graduated and do honor to their preceptors. But, there should be more than a few. In brief, the arguments for the betterment of the dramatic profession will always be futile as persons with undeniable talent must succeed and persons with ordinary ability inevitably find their level." FRANK BURBECK.

"Yes, always and all ways." E. V. SHERIDAN-FRY.

"Special and technical preliminary training is certainly a decided advantage to the young actor, but less important than the qualifications above mentioned." CARL A. HASWIN.

"That the tyro in things histrionic can derive great benefit from preliminary ituition before appearing in public is most certain. He is sure to have certain faults of diction or of gait—some unpleasant peculiarities—the growth of years maybe—which he is indeed fortunate if he can have eradicated before they are exposed to the merciless gaze of the playgoer and the critic from behind the fierce and magnifying glare of the footlights. The other arts can all be taught to bear upon and adorn the one to which the pupil intends to dedicate his life. Fortunate indeed the young recruit who has been well drilled before he takes his place in a review! No human being on God's earth can teach another to be an actor, but he can teach him how to act!" COURTENAY THORPE.

"Yes. If the young actor can find an experienced competent teacher. I do not believe in class instruction. The individual bent of the postulant must be discovered, otherwise mere formalism will take the place of talent. Samson did not teach Rachel in class." WILLIAM OWEN.

"By all means—yes! If for nothing else, to winnow the chaff from the grain. If the dramatic art is an art, it is as necessary to the average recruit as to a painter—a sculptor—a musician. Young actors can learn a great deal and likewise unlearn a great deal before making a professional debut. Pantomime, expression, voice culture, study of dramatic classics, fencing, dancing, under supervision are all necessary. I cannot understand why certain actors argue in favor of rule of thumb methods after witnessing the art of Coquelin or Bernhardt and their companies, mostly trained originally in the Paris Conservatoire. A rare dramatic genius and instinct may accomplish wonders without preliminary training, but my whole life has been spent on the stage, and I have seen but one or two. I myself have never ceased to regret that I had no such special education. Dramatic art *per se* will never suffer by numbering among its aspirants young men and women of intelligence, education and ambition who are willing to labor to gain the technical knowledge so necessary to the symmetrical development of the actor's art." MIRON LEFFINGWELL.

"Yes." THOMAS W. KEENE.

"Yes—especially fencing exercise, which gives grace and ease to carriage—vocal calisthenics which will impart strength and variety to tone of voice—giving to utterance a perfect articulation and pronunciation. There is not one actor in a hundred who speaks the language properly." HENRY TALBOT.

"Most certainly. A solid ground work of history, literature and modern languages—a new system of gymnastics—and a thorough course of fencing." EDWARD E. ROSE.

"Yes. And again yes—always." ROBERT WERD.

"Yes. First there must be a foundation in the classics and the languages, then intelligent primary schools for the first mechanics of the science." WILTON LACKAYE.

"Decidedly, yes. He or she should be taught to breathe properly; repose, the art of expression without words, and above all to speak pure English." ADELAIDE PRINCE-CLARK.

"Undoubtedly." MRS. LESLIE CARTER.

"Most certainly." EDGAR L. DAVENPORT.

"Decidedly. A preliminary training in physical and vocal culture, mental discipline, dramatically and æsthetically, and a study of kindred arts to broaden the power of conception." SHERIDAN BLOCK.

"Yes, but on broad lines. The foundation stones are spoken of above, and, to my mind, a young actor should first learn what is *not* art and afterwards what *is* art. When not to act before he learns when to act. 'Thou shalt not' in the religion of art contains all the law, and affirms as strongly as it denies.' MARY SHAW.

"Yes. The more the better, as long as 'special and technical education' is in the line of practical stage work." WALTER CLARKE BELLOWS.

"Yes. If every actor had to be subjected to the approval of a thorough and competent judge before being admitted in a professional company, the stage would be greatly improved. Technical education prior to an engagement is of great value in my mind." FREDERICK CONGER.

"Undoubtedly, in the old stock days actors could learn their art in the theatres. In these days of long runs and one man plays, the schools of acting are necessities to the young actor." ROLAND REED.

"Yes, in elocution and deportment." W. A. SANDS.

"A proper training is every day becoming more essential to the young actor." WILFRED BUCKLAND.

"Certainly, there should be a school somewhere for actors to study the theory as well as the practice of acting. If acting is an art it must have an underlying science and there should be a special school to teach it." MARIE D. SHOTWELL.

"It is my opinion that anyone who contemplates entering the theatrical profession should have the same 'technical education' that is given the student of law or medicine." CUYLER HASTINGS.

"Yes! A technical and *practical* education; as in the olden days. Let them begin at the *bottom* of the ladder and work up." HARRY DAVENPORT.

"If the actor has any natural talent or ability for the stage education can but help him, but, if he has no ability, all the education in the world will not help him." NEIL BURGESS.

"Both before and after." EFFIE ELLSLER.

"Yes." FRAZER COULTER.

"Yes, yes! A thousand times ye!" GILBERT S. BIXBY.

And afterwards, to wit, on the eleventh day of April, the said defendant filed in the said clerk's office certain depositions in the words and figures following, to wit:

DEPOSITIONS OF DEFENDENT.

(Answers to Question No. 3).

"Should there be a special and technical education for the young actor, prior to his or her first professional experience?"

"Dramatic schools, especially when combined with endowed theatres are very useful, but most of the great actors did not pass through schools—only acquired their experience on the stage. Artists are born, not made." HELENA MODJESKA.

"Actors are born, not made. Education is a grand adjunct to acting, as well as to all pursuits of life. Experience is the best school." C. W. COULDOCK.

"Most decidedly, when such education is imparted only by those qualified to do so by practical experience." WILLIAM F. OWEN.

"In the absence of the old stock company system, I think it would be beneficial." J. H. STODDART.

"No." GEORGE HOLLAND.

"Yes, when reasonably conducted." ROBERT TABER.

"Certainly, if reasonably furnished." JULIA MARLOWE TABER.

"An actor's education should continue through life. Much good advice may be gained through his entire career from intelligent observers." HENRY MILLER.

"It is not essential if the actor can find his beginnings in the best companies. Lacking this advantage—yes." OTIS SKINNER.

"I had one, therefore favor it." W. S. HART.

"No, there should be no school. Art is natural and only gained by experience." ALLAN A. HAMPTON.

"Yes, should they accept a prominent role. No, if they start at the foot. Practical experience is, I think, the best teacher." MAURICE FREEMAN.

"I think experience under the direction of a capable stage manager is the best education for a young actor." ULLIE AKERSTROM.

"Acting is mimetic, and therefore an ordinary education will suffice to begin with. Practice makes perfect. If the divine spark is there, time will do the rest—but education always helps." OLIVER BYRON.

"In my opinion no amount of education can impede the progress and eventual success of one fitted by nature to the actor's art." SOL SMITH RUSSELL.

"There are certain technicalities of acting that can be imparted prior to appearance in public, with great benefit, but the stage itself is the only place where perfection can be obtained. Rehearsals are, after all, preparations only for the event itself, and effects unthought of occur during the performance." CHARLES DICKSON.

"Certainly! Articulation and Intonation are not acquired by accident." HENRY BERGMAN.

"Yes, instruction in singing, dancing and fencing. Judicious exercise for good health is a prime factor in good acting—study of history and poetry, as well as of good painting for color and grouping, and of sculpture for pose." JOHN A. LANE.

"A school founded on the principle of the National Conservatoire at Paris would be of assistance in promoting talent and avoiding the surplus, deluded, dollard, desultory, aspirant." ODELL WILLIAMS.

"Most assuredly, but only by competent actors as instructors, such as are able themselves to do in a superior manner that which they are required to impart to others. Good stage managers are not necessarily good actors—usually the reverse. Good actors although always good *models* are not necessarily good stage managers—very often the reverse." CHARLES WALCOT.

"By all means begin at the bottom of the ladder, as all the best and prominent actors and actresses have done." ANNIE YEAMANS.

"If acting is an art, technical education must be an advantage, always presuming that this technical education is not imparted by men and women who ignore human nature in their search for novelty." MARK PRICE.

"If possible." JOSEPH SLAYTOR.

"Yes. Unless a novice is fortunate enough to procure a kind and indulgent stage manager." FRANK ROLLESTON.

"Not necessarily, if the actor can obtain an engagement in such a company as described above, and has the application to train himself physically and mentally." CHARLES B. WELLES.

"Undoubtedly, but only at the hands of teachers, who be they actors themselves or not, are specialists in the understanding and technique of acting, and can personally demonstrate a method of physical expression. This, therefore, excludes nine-tenths (perhaps more) of those charlatans who pretend to teach acting and are nothing more nor less than confidence men. There should be a diploma qualifying teachers to teach, and it should be earned like any other diploma." JOHN F. KELLERD.

"I think it of advantage but not absolutely necessary. Minor roles in stock companies with competent stage directors far better." WRIGHT HUNTINGTON.

"The best place to obtain technical education for the stage—is the stage—experience is the only technical school for the actor." OWEN FAWCETT.

"Yes. Experience—stock and repertoire—props., paint, from capt. of supers, small parts and so on up: for the Miss, dressing maid, and so on up. School be hanged! God makes actors!" NAT GOODWIN.

"In some cases it would do no harm." WILLIAM GILLETTE.

"Not necessarily, rather a foundation of a thorough classic education—the rest to be acquired in the school of hard experience." ALEXANDER SALVINI.

DEPOSITIONS OF DEFENDANTS.

(Answers to Question No. 2).

"What, in your judgment, is to-day most needed for the improvement of the actor's art?"

"Good stock companies with a select repertoire and a frequent change of bill. I have answered this question in my article of Nov. 22 in the 'Forum' upon endowed theatres." HELENA MODJESKA.

"Competent managers and stage directors who will consider acting of as much importance as stage decoration." C. W. COULDOCK.

"The establishment by art-loving men with proper capital, of more stock companies, stationary and traveling, for the proper production, by competent dramatic artists, with necessary adjuncts and accessories, of good plays by good authors. The success of such companies would tend to limit the extravagant growth of the 'star' system, which too often means the exhibition of personal vanity, combined with very moderate artistic ability, and confine the number of stars to those few great actors and actresses who are such by the divine right of genius, or great ability, seconded by unremitting industry." WILLIAM F. OWEN

"Well conducted theatres; good plays, well acted." J. H. STODDART.

"Nothing." GEORGE HOLLAND.

"Endowed theatres." ROBERT TABER.

"Endowed theatres." JULIA MARLOWE-TABER.

"As always, the production of a better class of drama." HENRY MILLER.

"Public appreciation of the best standards." OTIS SKINNER.

"Opportunities, ambition and work." W. S. HART.

"Good dressing-rooms and plenty of light to make up with. ALLAN A. HAMPTON.

"I think there is nothing better for improvement than stock houses with competent stage directors." MAURICE FREEMAN.

"The re-establishment of stock companies." ULLIE AKERSTROM.

"More stock companies—constant and varied practice for the student, more work and less stars and speculators, and fewer *so-called* teachers of the art of acting." OLIVER BYRON.

"An improvement in the taste of our metropolitan city. The stream is muddied from its source." SOL SMITH RUSSELL.

"A profound observation of human nature in *all* its aspects and a personality fitting the part to be enacted. One may have the theatrical ability to conceive and expound the character of say Hamlet and yet be utterly unable to play it in public satisfactorily, owing to lack of personal fitness for the character." CHARLES DICKSON.

"A desire by the public for a higher standard of theatrical entertainment." HENRY BERGMAN.

"That public spirit should induce the lovers of dramatic art to endow a theatre in all the principal cities for the conservation and cultivation of the art." JOHN A. LANE.

"More of our new stock systems of theatres." ODELL WILLIAMS.

"The art *per se* is all right, and cannot in my judgment be improved, but the actors can, so can many of the managers, critics and present authors. The really great artists, with the exception of Duse and possibly Bernhardt, are all either dead or retired—(by retired I allude to the elder Salvini only). We have a few brilliant stage managers. What in my judgment are most needed to-day are better new plays and better actors." CHARLES WALCOT.

"A stock company—changes of plays (frequent ones) is the best medium for improvement." ANNIE YEAMANS.

"Fewer actors. More managers with a sense of equity." MARK PRICE.

"Getting rid of shoe-string managers and confidence men." JOSEPH SLAYTOR.

"Stock companies where long runs of any play are not permitted." CHARLES B. WELLES.

"Parts skilfully drawn and an improved judgment in managers in the selecting of their artists." JOHN E. KELLERD.

"An association of all the men and women of the stage who shall by their numbers demand and receive some much needed legislation, and which shall in time insist upon some standard of ability as a necessity to obtain a position." WRIGHT HUNTINGTON.

"The reestablishment of stock companies under the stage direction of experienced actors." OWEN FAWCETT.

"For 'actors', good parts—old stocks—better salaries—fewer schools of acting." NAT GOODWIN.

"Acting." WILLIAM GILLETTE.

"Good plays—the actor will act down or up to his material, as the case may be; the majority are compelled to act *down* to it." ALEXANDER SALVINI.

And afterwards, to wit, on the day and year first aforesaid, the cause came on to be heard upon the bill, answer, replication, and testimony, and was argued by counsel, as follows:

[TO BE CONTINUED.]

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"As Duke Aranza did the best work he ever did in Albany."—*Albany Evening Journal, March 25.*

"The whole audience caught the wit and point of Mercutio's quips, appreciated them and enjoyed them. The house fairly shouted with merriment at the line 'Stabbed with a white wench's black eye,' and other of Mercutio's jests."—*Rochester Democrat and Chronicle, March 27.*

"W. S. Hart as Mercutio made a strong impression. Mercutio is a gay and dashing fellow, but he has seldom been made more gay and dashing than as Mr. Hart depicts him. All his scenes went with a vim and all his quips told. Mr. Hart's Mercutio is an admirable piece of work for which he deserves great credit."—*Rochester Union and Advertiser, March 27.*

"W. S. Hart was excellent as Duke Aranza, admirably developing the amusing side of the character and at the same time treating with gentle hand the more delicate passages. In all his sternness there gleamed the fond, true love of the man who longed to throw aside the masquerade yet feared to spoil the uncompleted work he had commenced. Mr. Hart's was easily the best portrayal of the character ever seen in Rochester."—*Rochester Herald, March 28.*

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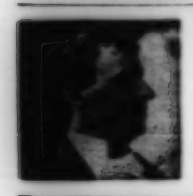

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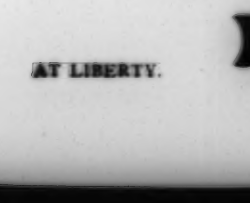

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